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JULY 1953

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Personality of the month

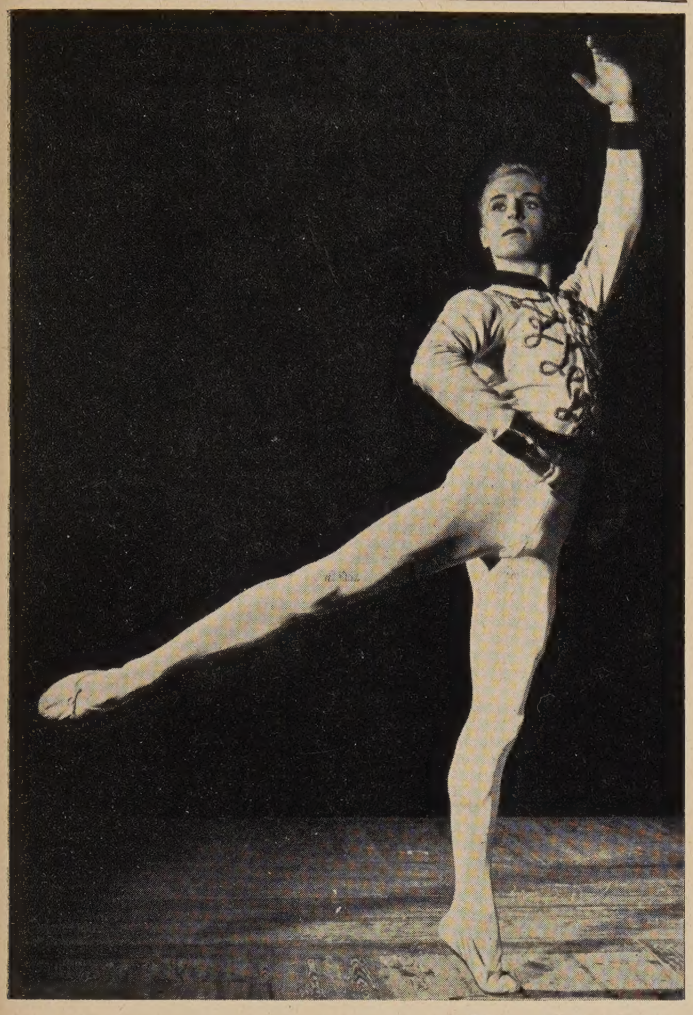

Photo: H. J. Mydtskov

ERIK BRUHN

Reason: For not only being one of the finest male classical dancers in the world today but also for being a choreographer of promise.

BRUHN is a true child of the Royal Danish Ballet. Like all members of that company he entered at an early age and slowly worked up. He, together with Poul Gnatt and Frank Shaufuss, are all known to English audiences for their appearances with the late Metropolitan Ballet. In those days, Bruhn showed enormous promise, having a beautiful line and the fine, and typical, elevation of all Danish dancers. His pale skin and fair hair sometimes made him seem rather colourless on the stage, but with his maturity a personality has developed. This has possibly been brought about by his visits to America to dance with Ballet Theatre. But even during his last performances with Metropolitan Ballet at the Empress Hall, the glimmering of future greatness was beginning to show. It is as James in *La Sylphide* that he will probably score his biggest success when the Danish Ballet comes to Covent Garden in August.

In an attempt to discover choreographic talent in the Royal Danish Ballet, Bruhn was invited to mount a new work this spring. His choice of Morton Gould's music for *Interplay* was possibly unfortunate as it can never be associated with any work other than the one for which it was written. Nevertheless, in his *Concertette*, Bruhn departed completely from the original in idea. He showed a modern approach while still using the classical vocabulary. All his work had a nice easy flow without any striving after a clever effect. He created a ballet that was ideal for the younger members of the company and they in their turn appeared to delight in, what was for them, a new style of choreography. It would not be a good idea for *Concertette* to be taken to countries where Robbins' *Interplay* is well-known, but it makes an interesting departure from the general run of the Danish repertoire.

July 1953 Vol. 4 No. 7

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

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GLORY, GLORY, GLORIANA!

". . . . The Covent Garden ballet following are especially critical about the choice of this opera (Gloriana) *for performance before the Queen. The Balletomanes wanted Frederick Ashton's new ballet,* Homage to the Queen, *performed for the occasion. They say it would have been more appropriate as the ballet company are internationally famed and have their roots at Covent Garden. There was much argument. But the opera group led by Lord Harewood did not give way. In the end they won. . . ."* EVENING STANDARD. 11/6/53

DEAR, dear, what a rumpus! People having run out of superlatives in talking about the magnificence of the Coronation are having a high old time in heated argument about Britten's *Gloriana*. Perhaps if it did nothing else, the opera has been worth it merely as a means of stirring people up. The choice of subject for a gala, intended to entertain the Queen and her guests, needs a great deal of care and thought given to it. It hardly matters whether it is opera, ballet or a collection of performing seals provided it is suitable, entertaining, and representative of the best we have to offer. No super-intelligence was needed to see that *Gloriana*, in spite of many wonderful moments, was quite unsuitable in its entirety.

On such an occasion, opera should most certainly have been represented; nobody more suitable than Britten as its composer could have been chosen. But why could not fragments of this lengthy work have been given and then let the evening finish with Ashton's *Homage to the Queen*? It has been, after all, the ballet which has brought international renown to the old opera house in Bow Street. There is no escaping this unavoidable fact. Therefore Ashton's new ballet, which had such a deserved success on Coronation night, was the obvious vehicle to show the entire Sadler's Wells Ballet in the shortest possible time. Everyone would have gone away contented.

It would be a mistake, however, to dismiss *Homage to the Queen* as merely a vehicle. In it can be found some of the best choreography that Ashton has ever done—particularly beautiful being the whole Water section, a *pas de trois* for Grey and two boys in Fire, and the *pas de deux* for Fonteyn and Somes in Air. The score by Malcolm Arnold, if not great music, is certainly good ballet music. It has some catchy tunes and it helps the dancers for a change. Even after the topicality of the apotheosis has passed let us hope that the work is kept in the repertoire.

—AND LONG LIVE THE HOUSE OF LANCASTER

THE unsatisfactory designing of ballet, with a few notable exceptions, has almost become a national characteristic. It is therefore encouraging when the one person who has decorated ballet in a wholly commendable way is himself awarded a C.B.E. in the Coronation honours. Some post-war designers have achieved good settings, some good costumes, but only Osbert Lancaster has succeeded in both. He has brought to ballet a form of wit which could only emanate from England; he has managed to capture the very essence of our charming peculiarities. More than that he has shown great and rare taste in his use of form and colour together with a remarkable knowledge of theatre craftsmanship—all things we had despaired of as being lost to our theatres.

One would like to think that this recognition of Lancaster will spur designers on to dispense with the indeterminate pastel vistas which so frequently greet us, in their washy limp way, whenever an English curtain goes up. We now have a reputation for this pretty flossy designing which, in actual fact, does not at all reflect our true nature.

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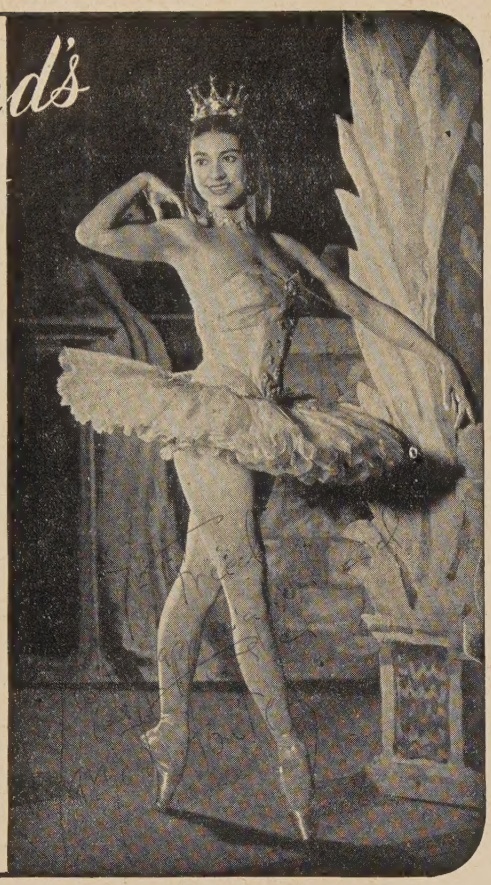

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Royal Parallel

Part II. The War Years

A CONTINUATION OF THE YEAR BY YEAR SURVEY OF THE RISE OF BRITISH BALLET FROM THE TIME THAT PRINCESS ELIZABETH WAS BORN UNTIL SHE WAS CROWNED ELIZABETH II

1940

ON the outbreak of war, the two Princesses did not evacuate to Canada but remained with their people to suffer whatever might befall. Windsor Castle became their wartime home and together with local evacuee children they gave concerts for the forces. The success of these entertainments led to a nativity play and later to the famous Windsor pantomimes.

With Princess Elizabeth's first broadcast in 1940 came a new consciousness of her responsibility and she became a most active member of the Girl Guide movement.

THE Sadler's Wells Ballet also stayed-put during the early part of the year and on January 23rd, Ashton mounted his *Dante Sonata* at the Sadler's Wells Theatre. This was given to Liszt's *D'Apres une lecture de Dante*; Sophie Fedorovitch's designs were based on Flaxman's illustrations for Dante's *Divine Comedy*. In this work, Ashton was more influenced by the Central European School than in any of his previous ballets. He achieved an interesting contrast between his swirling Children of Darkness and Children of Light.

On April 24, Ashton created another fine work based on the story of *The Wise Virgins* from the Gospel according to St. Matthew. Walton brilliantly arranged some music of Bach and Rex Whistler designed a most distinguished setting. The whole work was dominated by Fonteyn's beautiful interpretation of The Bride.

The company, while on a visit to Holland, under the auspices of the British Council, got caught up in the German invasion. They only escaped in the nick of time losing all their costumes and scenery.

Following the success of her ballet based on Hogarth—*The Rake's Progress*—Ninette de Valois mounted on July 4, at the Sadler's Wells Theatre, a new work based on Rowlandson. *The Prospect Before Us* concerned the rivalry between Mr. Taylor of the King's Theatre and Mr. O'Reilly of the Pantheon. De Valois again evoked a remarkable picture of 18th century life.

Early in 1940, Ballet Rambert moved to the Arts Theatre and for nearly two years that was their London home. The first season in February opened with a new Walter Gore ballet—*Cap over the Mill*, with music by Bate and designs by Nadia Benois.

During a visit to the Arts Theatre, Cambridge, Frank Staff mounted a ballet to Prokofiev's *Peter and the Wolf* with decor by Guy Sheppard. At the same theatre in November, Staff made a ballet to Elgar's *Enigma Variations*.

In June, Ballet Rambert was united with London Ballet at the Arts Theatre Club.

London Ballet, started by Antony Tudor, was now under the direction of Maude Lloyd and Peggy van Praagh. In this year the works produced included Frank Staff's *The Seasons* and Andrée Howard's beautiful *Fête Etrange* (now in the repertoire of the Sadler's Wells Theatre Ballet). By June the shortage of male dancers, owing to the call-up, made it necessary for the company to join with Rambert. The two companies performed at the Arts Theatre Club under the name of Rambert-London Ballet.

Owing to the blitz and the general closing of the London theatres, the Arts Theatre embarked on a most successful policy of instituting Lunch-time Ballet.

For the Arts Theatre Ballet, Keith Lester mounted *The Glen*, *Concerto* and *Perseus*, while Harold Turner created *May Collin* and *Serenade*.

Other companies to spring up in this year included The Lydia Kyasht Ballet, The Anglo-Polish Ballet (with Halama and Konarski as principal dancers). And there were some performances of *Amoras* and *Endymion* by Mona Inglesby which later led to the forming of International Ballet.

All these companies toured the provincial cities, many of whom had never seen any ballet before, and this was the reason that the vast British ballet public grew in such a short time.

At the end of the year, the whole Old Vic and Sadler's Wells organisation moved north to the Victoria Theatre, Burnley, which became their headquarters.

1941

THE Sadler's Wells Ballet (it had changed from The Vic-Wells Ballet in the previous year) made its wartime home in London at the New Theatre. The Old Vic had been badly bombed and the Sadler's Wells Theatre was full of people made

Rex Whistler's setting for Ashton's Wise Virgins, *with Margot Fonteyn as The Bride on the right. The scenery and costumes were lost during the invasion of Holland and the ballet has never been revived.*

Mona Inglesby and Harold Turner in Swan Lake. *The rise of Inglesby's International Ballet was one of the noticeable features of wartime ballet.* *Photo: Gordon Anthony*

Margot Fonteyn and Michael Somes as the Children of Light in Ashton's Dante Sonata. *Photo: Felix Fonteyn*

homeless by the blitz. In January, Ashton made *The Wanderer*, on Schubert's fantasia of the same name, at the New Theatre. The painter Graham Sutherland designed the work, his first for the ballet.

In May, Ninette de Valois made a choreographic version of Gluck's *Orpheus and Eurydice*, which was designed by Fedorovitch. Pamela May and Helpmann danced the principal roles.

The Rambert-London Ballet continued its Lunch ballet at the Arts Theatre with three performances a day of an hour's duration. In May, Frank Staff made a successor to his popular *Czernyana* with *Czerny 2* (the best of both works have since been amalgamated into one ballet), with designs by Eve Swinstead-Smith. Gore's *Bartlemas Fair* and *Confessional*, originally created for the Oxford Ballet Club, were taken into the repertoire.

Mona Inglesby, who had previously mounted several ballets, formed her own company — International Ballet — which opened a provincial tour in Glasgow. The first London season was at the Lyric Theatre and two new creations were added to the repertoire—*Planetomania* by Mona Inglesby and *Fête en Boheme* by Harold Turner. The company started its long and highly successful career with Idzikovsky as its maitre de ballet. Inglesby, Nina Tarakanova and Harold Turner were its principal dancers. The Anglo-Polish Ballet added *Matthew is Dead* and *Cracow Wedding* to the repertoire, both by Czeslaw Konarski. The company toured the provinces with a company including Mela Carter, Rovi Pavinoff, Gordon Hamilton and Alexis Rassine.

1942

PRINCESS ELIZABETH had her sixteenth birthday on April 21. Already she was starting to assume responsibility in her training for the throne. She was appointed Colonel of the Grenadier Guards in which capacity she served for ten years until she became Colonel-in-Chief on the death of her father.

Like any other girl in the country she was at an age to register at the Windsor Employment Exchange. This she did in her Girl Guide uniform.

PARALLEL to this royal life, the life of British Ballet was reaching maturity. All over England it was becoming the most popular form of entertainment. The audiences made up in enthusiasm for what they then lacked in discrimination. The dancers, toughened by hard tours, were becoming fine artists. The call-up played havoc with the male personnel, but somehow ballet survived and ripened. The troops had, and enjoyed, lectures on ballet and the dance. Ballet clubs started to spring up everywhere.

It was Helpmann year for the Sadler's Wells Ballet at the New Theatre. His first work, *Comus*, based on Milton's masque, used Purcell music and Oliver Messel designs. His second was a phantasmagoria of Shakespeare's *Hamlet*, using Tchaikovsky's symphonic poem of the same name and a new and most talented designer—Leslie Hurry. His third was a divertissement to Respighi's *The Birds*, designed by Chiang Yee.

Another ballet based on Shakespeare was *Twelfth Night* by Andrée Howard and Mona Inglesby for International Ballet. It was the first two-act ballet to be given in England for many years.

1943

FREDERICK ASHTON, temporarily released from the R.A.F., mounted *The Quest* for the Sadler's Wells Ballet. Based on Spenser's *Faerie Queen* it had music by William Walton, and the first designs for the ballet by John Piper. While the company was in Edinburgh, later in the year, de Valois created *Promenade* with Haydn music and designs by Hugh Stevenson.

In March, Ballet Rambert was revived and, under the auspices of C.E.M.A., toured service camps, munition factories and provincial towns. The tour was preceded by a performance at the Mercury Theatre when Andrée Howard's *Carnaval of Animals*, to Saint-Saëns music, was given. Elsa Brunelleschi mounted *Flamenco* later in the year.

International Ballet added *Everyman* to the repertoire. The choreography was by Mona Inglesby, the decor by Rex Whistler and the music a conglomeration of Richard Strauss symphonic poems.

The Lydia Kyasht Ballet and the Anglo-Polish Ballet gave seasons in London as well as continuing on extensive tours.

The Ballet Guild which had been formed in the previous year acquired a large studio in St. John's Wood, and gave performances from time to time using many distinguished dancers.

1944

FOR Sadler's Wells Ballet, Howard mounted *The Spider's Banquet*, with Roussel music. Helpmann's morality play ballet, *Miracle in the Gorbals*, was first given at Prince's Theatre with an interesting score by Arthur Bliss and designs by Edward Burra.

During the long Ballet Rambert tour, Howard mounted *The Fugitive* with Stevenson decor and Salzedo music; while Gore created *Simple Symphony* to Britten music and the designs of a new artist, Ronald Wilson.

During a season at the Adelphi, International Ballet added *Danses Espagnoles*, by Angelo Andes, to the repertoire.

(To be concluded)

We apologise for the error in Royal Parallel *in the June issue, which gave the Queen's birthday as May* 21 *instead of April* 21.

NATION WIDE SEARCH FOR NEW DESIGNER

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There must also be costume designs for each of the following: The Sugar Plum Fairy, The Prince, Mirlitons (5), Danse Espagnole (1 boy, 1 girl), Danse Chinois (2 boys), Danse Arabe (1 girl, 2 boys), Buffon (1 boy), Attendant Fairies for the Valse des Fleures (12 to 14). Where a number is stated it does not mean that there have to be that number of designs—this is left to the designer's discretion. An indication of the type of material to be used for the costumes will be of great assistance.

The designs should be sent to DANCE AND DANCERS, 21 LOWER BELGRAVE STREET, LONDON, S.W.1, with the words "Ballet Rambert Design Competition" on the top left-hand corner of parcel, not later than SEPTEMBER 30, 1953.

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Lucia Chase in a rare moment of repose. Photo: Cecil Beaton

THE summer months of this coronation year will to a great extent be dominated in the theatrical field by ballet. Of the home team, London's Festival Ballet will be appearing at the Royal Festival Hall, while at the Royal Opera House two distinguished foreign companies will be dancing. From the new world, American National Ballet Theatre; from the old world, the Royal Danish Ballet.

The first to arrive is an old friend and one that will always be near to my heart and forever embedded in my affections. From reports I have had, Ballet Theatre (for to me it will always be known by that, its first title) is again where it should be. After a slight eclipse and, according to the critics, second-rate performances, it has returned to being the first company and right at the top. Not only with the vast and discriminating American public, but also with the American critics, who, I am afraid, are inclined to blow hot and cold where often a slighter degree in temperature in both cases might be a more fair recording.

Ballet Theatre still has by far the largest and most comprehensive repertoire of any American company. In my opinion, it more honestly and far better represents the advance of the choreographer and the variety of the dance than the more recent arrival—the New York City Ballet. As I have said in a previous article, the latter is a magnificent company of artists and ballets dominated, to perhaps a too great extent, by the personality of George Balanchine.

Experts in charge

Miss Lucia Chase's Ballet Theatre has never been allowed to become the means for the exploitation of one idea. From the beginning in 1940, each phase of ballet was in charge of an expert. Miss Chase had at that time a fine, intelligent and cultured director in Richard Pleasant. She herself, in those early days, kept as much in the background as any human being could. Publicity she avoided even to the extent of denying her financial interest in the company. At that time much confusion and annoyance was caused to her by her name and that of a famous American banking firm being similar. There was no connection, and never has been, between Chase the artist and Chase the bank. That she had a million dollars with which to finance a ballet company and more to call upon when necessary—I believe it soon was—is true. Though no one not knowing her intimately, on seeing her arrive quietly and unassumingly to rehearse, would have believed that behind that poker face, with its happy honest eyes and charming smile, there was a brain that many a hard-boiled business man would have envied.

When changes in direction had to be made, sentiment was cast aside and those changes were made. She had but one thought, a driving force, and nothing deterred her or was going to defeat her purpose. Lawyers were talked down and her determination won many arguments. This side of her amazing character was hard and unbending.

Another side existed. That of one of the most sentimental, spontaneous and generous people it has been my good fortune to know. I suppose it is often the case that these two attributes go together. Sol Hurok is another—hard and ruthless, but a real and generous friend. I love them both and admire them wholeheartedly.

Hurok enters the story because undoubtedly he played a very great part in the building of Ballet Theatre as the number one company of America in the early 'forties.

Harmony and parting

For a long while a perfect harmony existed between Chase and Hurok. Then came a time when a parting of the way became inevitable. I regretted this, as did many others. For a time Ballet Theatre seemed just a little lost. The tours were not so well organised following the Hurok split. For a while it was even a dreaded thought that Ballet Theatre were seeing the end of an already illustrious career.

Miss Chase carried on. Seeing her, talking to her in the privacy of her luxurious Park Avenue apartment, dining and very well with, if he was back from school, the eldest of her two fine sons at the head of the table, one never suspected that anything was amiss. " No, just a little more time, Anton, and you will see. We will have a fight, maybe it will be difficult, but Ballet Theatre will come out on top."

In all the talks I have had with her, never once have I known her allude to what *she* was doing; it was always others who got the credit. That her committee worked hard I have no doubt, consisting as it did of some of the finest ballet brains in the American theatre. But I'll warrant that it was her word—a yes or no—that decided what was or what was not to be.

Learning much in a very short space of time from the Hurok regime, she gained a knowledge of running a company. What was by no means negligible in the early years now became a force and power that few, if any, cared to contend with. That mistakes were made, through undue pressure from certain people, I think that Miss Chase would now be the first to admit. Yet such is her integrity that today

Continued overleaf

Igor Youskevitch as Albrecht in Giselle.

Youskevitch has been the premier danseur with Ballet Theatre since 1946, *when he succeeded André Eglevsky, who held that position with the company for a time. Those who went to ballet in England before the war will remember him with the Woizikovsky Ballet, with Col. de Basil's Ballet Russe and as a principal dancer with Ballet Russe de Monte Carlo.*

Born in Russia in 1912, *he moved to Belgrade, Yugoslavia, with his family in* 1920. *His first interest was in athletics and he became a fine tracksman and swimmer, winning many events. While taking part in the Olympic Games in* 1932 *he was seen by Xenia Grunt, who persuaded him to take up dancing. He eventually became her partner and later went to study with Preobrajenska in Paris and became a member of Nijinska's Ballets de Paris in* 1934.

Photo: Maurice Seymour

John Kriza in the role he created in Jerome Robbins' Fancy Free.
Photo: Alfredo Valente

most, if not all, of them have been rectified. It is, after all, natural in the young life of any company, whether it be a ballet one or otherwise, that people who think they know better should interfere. It is only through strength in the direction that such people can be put in their place.

Her rightful place

This was not intended to be an article devoted solely to this, in my opinion, real founder of American ballet (in the sense that Dame Ninette de Valois holds the same position as the founder of the Sadler's Wells Ballet), but it is not possible to write of Ballet Theatre and not place the name of Lucia Chase in its rightful place.

Today she dances little, but a few roles will for ever be indelible with her undoubted artistry. The role of the Oldest Sister in Tudor's great ballet, *Pillar of Fire*, that of Minerva in the same choreographer's *Judgement of Paris* and The Greedy One in Agnes de Mille's early work—*Three Virgins and the Devil.*

The loyalty Miss Chase has shown to many has imbued itself in several members of her company. I myself was far from happy when, through no direct wish of mine, I found myself no longer dancing with the company. After four years close to the company, I yielded to outside influences and misguided judgment of loyalty and left. Happily there were never any bad feelings and I returned on several occasions, together with Alicia Markova, as guest artist.

Two magnificent creations that, alas, Markova has not danced in London were due to Lucia Chase and her company—her portrayal of Juliet in Tudor's version of Shakespeare's tragedy, and her fiery tempestuous gipsy Zemphire in Massine's *Aleko*. Never had Alicia until then—perhaps never again—the happy opportunity of showing herself in two such vividly contrasting roles.

First classics in the States

Long before America saw the famous Rose Adagio in the Sadler's Wells production of *Sleeping Beauty*, Lucia Chase had mounted for Ballet Theatre a lavish version of the ballet in one act called *Princess Aurora*. The original Bakst designs were used and superbly executed by Barbara Karinska. Both Markova and Baronova showed America this *tour de force* of *adagio* which I had been entrusted to produce.

No American ballet company at that time revered the classics to the extent that Ballet Theatre did and no other American company was producing so many modern works.

The remarkable talent of Jerome Robbins had its first chance of fruition with the smash hit *Fancy Free*. Antony Tudor's must always live in the history of Ballet Theatre if only for one ballet—*Pillar of Fire*. That work brought

COVER STORIES

This month's front cover, by Walter E. Owen, is of Melissa Hayden, who rejoins American National Ballet Theatre as a principal ballerina when the company appears at Covent Garden in July.

MELISSA HAYDEN, the daughter of Russian-born parents, was born in Toronto, Canada. She received her first ballet training with Boris Volkoff in that city. Later in New York she was trained at Vilzak-Schollar School, at the School of American Ballet and with Madame Anderson. In 1945 she became a soloist with Ballet Theatre, dancing such roles as the classical *pas de deux* with John Kriza in Robbins' *Interplay*, The Bird in *Peter and the Wolf*, also in *Pas de Quatre*, *Helen of Troy*, *On Stage*, *Romeo and Juliet* and *Undertow*. Leaving Ballet Theatre she joined New York City Ballet as one of the principal dancers. Each time that company appeared in London, Hayden scored a considerable personal success Last year she appeared in the ballet sequence of the Chaplin film, *Limelight*, when she was partnered by André Eglevsky. Now she is back again with the company which was her first.

The back cover, by Lido, is of George Skibine and George Zoritch in Gzovsky's recent ballet for the Grand Ballet de Marquis de Cuevas—*Antinous*.

SKIBINE was born in Russia in 1920. Studied with Preobrajenska and Lifar in Paris, Oboukhoff, Vladimiroff and Vilzak in New York. Joined René Blum's company as soloist in 1938, Original Ballet Russe in 1940. Served in U.S. army 1942-45. Joined Grand Ballet de Marquis de Cuevas in 1947 as principal male dancer, where he has remained ever since.

ZORITCH, born in Moscow in 1919. Educated in Kovno and Paris. Studied with Preobrajenska, Vladimiroff, Vilzak and Oboukhoff. After dancing in the *corps de ballet* of many distinguished companies, he joined the de Basil company as a soloist in 1935 With Ballet Russe de Monte Carlo in 1938. From 1943 until he joined the Grand Ballet de Marquis de Cuevas as one of the principal dancers, he appeared in many musicals and films.

Mary Ellen Moylan, the second of the three ballerinas which head the company.

Photo: Maurice Seymour

SPEAK UP!

Not Insular After All

SIR.—Your correspondent Miss Needham, writing in the May issue (Speak Up!, page 12), appears to have the very foolish desire to cut readers off from all news of ballet outside England. She has probably never seen a foreign company in her life or she would realise that there do exist dancers every bit as good as British ones, and ballets just as full of interest and beauty as ours.

Though primarily interested in British ballet, I admired and became attached to the company of the Paris Opéra during a long stay in that city and I have seen more of their work than of any British company. As I cannot afford to buy the expensive French magazines (which, incidentally, contain much news of British companies), I am extremely grateful for the all-too-short reviews of French productions and the rare items of news about French dancers.

It is fortunate for England that America does not share Miss Needham's views or that valuable dollar-earner, the Sadler's Wells Ballet, would not be playing to packed houses at every performance during their long tours.

As for wanting more news of Moira Shearer, it is impossible to invent performances to be reviewed. Miss Shearer is dancing comparatively rarely these days and she receives a proportionately fair amount of attention in this magazine.—BARBARA WILKINSON, *Manor Hall, Clifton, Bristol* 8.

SIR.—Does Miss Needham really imagine that she is expressing the opinions of all readers of DANCE AND DANCERS when she puts forward her narrow-minded views?

In ballet, surely the most international of all the arts, this insular attitude is thoroughly regrettable. I do hope that you and your correspondents in Paris, New York—and Timbuctoo, was it—will be assured that there are *some* lovers of ballet whose interest is *not* confined to Moira Shearer.—ANN PARKER, 6 *Severnside South, Bewdley, Worcs.*

These are only two of a large number of letters received on this subject. All of them condemn in the strongest terms the insular attitude of Miss Needham. Almost without exception, the correspondents want more news of foreign companies. We will do our best to satisfy them.—EDITOR.

Make It Fair For All

SIR.—With further reference to gallery bookings at Covent Garden, it is not the getting up early which worries us in the country, but the special journey to London to book. What is the use of a seat at four shillings if you must pay ten shillings on fares and then lose a day's pay to get it? What would farmers say if their employees took a day off for such a purpose?

I therefore maintain that the gallery is in effect reserved solely for Londoners or persons with other business in London.—H. JONES, 4 *Park Cottages, Bennington, Herts.*

SIR.—A final word in answer to A. R. Lovewell writing in your May issue Believe it or not, there are ballet lovers in the barbaric and ballet-forsaken North of England who simply cannot spare the time or money to make a six-hour journey to London to queue overnight for tickets for a performance a month ahead. The gallery at Covent Garden does not exist solely for the benefit of the less opulent ballet-lovers who live in London and the home counties, as the person who prohibited postal bookings under 8/6 seems to think.—BARBARA WILKINSON, *Manor Hall, Clifton, Bristol,* 8.

fame not only to him, but to Nora Kaye, that great dancer tragedienne, who began and was for many months a member of the Ballet Theatre *corps de ballet*.

Nearly all of the present-day company, with the exception of Igor Youskevitch, have risen from the ranks. Through hard work and a careful guiding of their talents.

Dimitri Romanov in the very early days was a valued member as a soloist of the company. Chase herself was a pupil of Michael Mordkin and was, to a great extent, instrumental in founding the Mordkin Ballet. Dancing many leading roles and sharing ballerina status with Patricia Bowman, she was often partnered by Romanov.

Edward Caton, a splendid mime and most sensitive artist—there has never been in my time a Duke of Courland in *Giselle* as fine—was also with the Mordkin Ballet. Both he and Romanov have their important places in the present Ballet Theatre—one as Ballet Master, the other as chief regisseur.

The ballerina of the company is Alicia Alonso. She first joined the company in 1940. Cuban by birth, she has risen to become one of the great dancers in the present-day history of ballet. Possessed with a technique of tremendous power and speed, together with a happy sense of that all too rare quality—musicality. There are times when watching her dance that oft-worn and misused statement about " taking one's breath away " becomes a fact and a right true statement.

1940 also saw the young John Kriza's first appearance. He auditioned for Tudor, Eugene Loring and myself one hot summer's day. I knew then that a new American star of the ballet had shown its first glimpse of light. Two years ago Kriza had taken a backward step. That can happen to any artist and Kriza is an artist. Apart from an occasional side-step during the summer in America when he has appeared in a musical, Kriza's whole dancing life has been with, and centred round, Ballet Theatre. I feel that only good and no harm would have been done if for a while he had danced and gained experience elsewhere. He would not have been happy. His loyalty and his impassioned love for the company he helped to make is but another facet in the strange but honourable power that Chase weaves and holds over the company.

She has found time to be a friend to a large family of dancers and to be a wonderful mother to her two fine sons; her husband died at an early age. Yet she never let one or the other side of her interests interfere with the destiny that, perhaps without her knowing it, has made her the power she is today in American ballet. She has managed to regulate her business and artistic life most beautifully and in complete harmony with that of her private one.

She has presided over her contractual family, ruled them, advised them just as effectively as she has guided and advised her own family. To have run a company of temperamental dancers, choreographers, musicians and designers as well as bringing up two fatherless boys is a great achievement. Both have made her supremely happy. Just as she has made the millions who today love ballet in America. Again with her vast enterprise and organising brain she shows the best in ballet from her own great country to the cities of Europe. London, in welcoming her, knows that she truly represents the American National Ballet Theatre.

Alicia Alonso, the present prima ballerina of Ballet Theatre, in the first act of Giselle. *There are times when watching her, as Dolin states, when that misused statement about one's breath being taken away becomes a true statement.*

Alonso is a Cuban by birth and she first studied with the Sociedad Pro-Arte Musical in Havana. Her other teachers were Fedorova, The School of American Ballet and Vilzak in New York; Volkova in London.

Since 1940 *she has risen to become the ballerina of Ballet Theatre, dancing all the principal classical, as well as modern, roles. Her interpretation of the title role in* Giselle *has been generally acclaimed by the critics of all countries as being amongst the finest to be seen today.*

She also has her own group, Ballet Alicia Alonso, in Cuba, to which she returns from time to time. At a special performance given in her honour in Havana on August 5, 1947, *Alonso was presented with the decoration of Carlos Manuel de Cespedes.*

Photo: Maurice Seymour

John Kriza and Alicia Alonso in the Don Quixote pas de deux. *Photo: Maurice Seymour*

Alonso, Lucia Chase and Dmitri Romanoff in Agnes de Mille's Fall River Legend. *Photo: Maurice Seymour*

ANTONY TUDOR

A choreographer far from home

by CLIVE BARNES

Antony Tudor (one from right) as the Man She must Marry in his own Lilac Garden *(previously called* Jardin aux Lilas*) for New York City Ballet.*

Others in the picture are Hugh Laing (Her Lover), Tanaquil LeClercq (The Woman in his Past) and Nora Kaye (Caroline, the Bride-to-be).

This work, one of Tudor's early masterpieces, is still in the repertoires of Ballet Rambert, Ballet Theatre, as well as N.Y.C. Ballet.

Photo: Walter Owen

IF the Hollywood-Wardour Street moguls who dictate our film entertainment, tiring of producing their never-ending stream of film biographies devoted to popular song-writers and the stars of show business, cast their vulture eyes towards fresh fields and pick on—Heaven forbid!—choreographers, bestowing on those sheltered gentry the doubtful accolade of celluloid immortality, our film-makers would look with approval at the life of Antony Tudor. One can so easily see *The Tudor Story*, as such it would surely be called, in the unruffled terms of cinematic cliché.

Imagine it. See the opening sequences of Tudor as a young East Ender, his struggles to learn to dance, the personality of Marie Rambert (rich character part), the contrast with Ashton (unsympathetic comedy part), a scene showing Agnes de Mille (a discreetly veiled touch of love interest?) telling the young Tudor to go West, young man; Tudor's arrival in America (the Land of Promise); his achievements in America (dramatic curtain speech by Anton Dolin explaining away an incomplete *Romeo and Juliet*); *Pillar of Fire* (Tudor carried home from theatre by triumphant mob); the return to London in 1946 (local boy makes good—more rich character parts of critics eating their words); fame and fortune. One would not even have to distort the truth, merely to vulgarise it.

Tudor was born in 1909, not far away from the Sadler's Wells Theatre. His first job was as a clerk in the Smithfield Market. Mr. Cyril Beaumont (in a valuable monograph *Antony Tudor: Choreographer*) tells how, when he was about sixteen, Tudor visited the Marlborough Music Hall, Holloway, where he saw a dancer " whose name he cannot call to mind, but who still lingers in his memory as a vague figure flitting amid a golden mist of light."

His interest in the dance quickened by this incident, he later saw Pavlova and the final seasons of the Diaghileff Ballet Russe. Tudor started dancing himself in amateur classes organised by the St. Pancras People's Theatre, but realising that this could not give him the tuition he wanted he rang up the Imperial Society of Teachers of Dancing, the secretary of which suggested that he should go to Cyril Beaumont for advice. So one day Tudor, as almost everyone in ballet has done at one time or another, went to the Charing Cross Road bookshop. Beaumont advised him to contact Madame Rambert, and the pattern of his life was set.

There followed the seven years he spent with Rambert at the Ballet Club. Life at the Ballet Club, that national ballet in miniature esconced at the Mercury Theatre during the 'thirties, has been brilliantly sketched by Agnes de Mille in her book *Dance to the Piper*. She describes the Tudor of those years as " a young friendly drudge." Drudge he must have been; in the course of one revolving moon he acted as dancer, choreographer, student, teacher, stagehand, electrician, accompanist and secretary to Rambert.

But what incalculable knowledge was amassed through that drudgery! If his early struggles contributed to the humanity of his work, it was these years with Rambert, years in which he attained the pinnacles of *Jardin aux Lilas* and *Dark Elegies*, that gave him the theatrical know-how to ally craftsmanship to his artistry and made him a professional man of the theatre.

Independence and experiment

In both his life and work he has always shown a sturdy independence. A willingness to experiment as a choreographer reveals this facet of his character no more surely than does his life. It must have been the same spirit that led him to leave Rambert in 1937 as that which some eight years previously had caused him to abandon his safe job at Smithfield for the vagaries of a life in ballet. Tudor wanted his own company and in the summer of 1937 he formed Dance Theatre. This company opened in Oxford, traditional home for lost causes, and closed precisely one week later—a short life, but a gay one. The dancers were hand-picked and well rehearsed, the repertory included revivals of some of Tudor's best ballets and a new work, *Gallant Assembly*, programmes were given variety by the dances of Agnes de Mille; in fact, the company lacked little for success but an audience and money.

For over a year Tudor pertinaciously struggled to get money (the audience could wait) and finally, partially through the help of a £500 bequest received by the company's *premier danseur*, Hugh Laing, he gathered enough together to make a second start at building his own company. On December 12, 1938, Tudor's London Ballet made its debut at the Toynbee Hall Theatre. Here in the heart of the East End of London Tudor was able to present fortnightly performances of ballet, and he remained artistic director of the company until July, 1939.

Around this time in America an idealist named Richard Pleasant was formulating plans for the creation of the most perfectly blueprinted ballet company the world has yet known—Ballet Theatre. Those blueprints included Antony Tudor. Around the same time Hitler was formulating his plans, but Pleasant struck first and invited Tudor to stage ballets for the first season of Ballet Theatre. Before the choreographer could leave, however, war had started, and it was with some difficulty that he obtained permission, together with Hugh Laing and Andrée Howard, to leave the country. He went to America and has never returned to British ballet.

When the Ballet Theatre offer was first made to him one of the reasons for his acceptance was the opportunity it provided to acquire funds for his own London Ballet. Even after he had left, his company, carrying on under the directorship of Peggy Van Praag, expected his return. But, unfortunately for England, American ballet offered him the opportunities and American audiences and critics offered him the appreciation that British ballet and its adherents had failed to give.

So it was that Tudor, together with his fellow European ex-patriates Balanchine, Dolin, Fokine, Markova and Massine, assisted in the first flowering of the incredibly rapid growth of American Ballet. Tudor, one of the mainsprings of the Ballet Theatre from its first days, in 1946 became Artistic Administrator of the company. During the period he spent with Ballet Theatre he produced ballets now well known to London audiences, *Pillar of Fire*, *Romeo and Juliet* and *Undertow*, as well as ballets, like *Dim Lustre*, *The Shadow of the Wind* and *Nimbus*, never seen in this country. In recent years he has drifted away from the company (today known as American National Ballet Theatre) and is now a director, with the English teacher, Margaret Craske, of the Ballet School of the Metropolitan Opera, and a free-lance choreographer. In this latter capacity he has produced ballets for Ted Shawn's dance festival-cum-summer school at Jacob's Pillow, as well as two works, *Lady of the Camelias* and *La Gloire*, for New York City Ballet.

Although Tudor's reputation rests on remarkably few ballets, his importance as a choreographer is not difficult to explain. If one were to allot nicknames to the outstanding choreographers of the day and call Ashton the Poet, Balanchine the Musician, Jooss the Philosopher, and so on, one would probably dub Tudor the Novelist. Tudor has a novelist's skill in creating characters as living people.

The choreography of his ballets is freely based on the classical technique. It is well constructed and inventive; he manages to use classical steps in narrative ballet in a way that seems perfectly natural to his theme. His feeling for stage pattern and musical form (note the final fugue of *The Descent of Hebe* in this connection) is strong. Like Andrée Howard, he is remarkably adept at the evocation of atmosphere. He has a sure sense of the dramatic and a sixth sense that enables him to reject the false and the shallow. All these qualities go to make Tudor a major choreographer, but do not provide perhaps his most eloquent claim for our attention.

Emotion and self-expression

When a man is nervous, worried, angry or in love—in fact, whenever he is experiencing and not just being—his emotion betrays itself not only in what he says, but even more revealingly in what he does. We gesture and dance our emotions in life rather than speak them, and for those who watch a movement can be twenty times more articulate in describing a person's state of mind than that person's pretty speech.

Continued on page thirteen

Three Hunters. Cerda, Morrice and Pointer.

Photos: Paul Wilson

The Chimeras. Olena, Collis, Sopwith (on one knee) and Gay.

NEW BALLET

LES CHIMERES

First given by Ballet Workshop at the Mercury Theatre on May 10, 1953. Choreography by Peter Darrell. Music by Michael Hobson. Decor and costumes by Douglas Smith.

Cast:

The Hunters - - ESTEBAN CERDA, NORMAN MORRICE, RAY POINTER

Les Chimères - - NOREEN SOPWITH, MAX COLLIS, YVONNE OLENA, ROSINA GAY

THE theme of hunters falling in love with the hunted is not new. *Swan Lake* is one of the best known and recently *Piège de Lumière* by John Taras brought the theme up to date. But themes for ballet are limited and what really matters is the way they are treated.

Peter Darrell, who showed such promise in his previous *Midsummer Watch* for Ballet Workshop, has gone many steps further in this new ballet and achieved something that did just what it set out to do—which is more than could be said about many more pretentious recent works.

The three hunters bound about the jungle in their desire to kill. Their *jetés* and turns are difficult, but never out of key with the story.

The Chimeras appearance is marked by a soprano voice (Roxane Houston), which adds an air of mystery to their dance as they flutter around and form into some beautiful groups.

The Hunters capture and kill them except for the head-Chimera (Sopwith), with whom the head-Hunter (Cerda) has fallen in love. Tied by a rope to a tree, she pleads for freedom while he plays with her. Their *pas de deux* is an interesting creation—classical, but with characterisation and feeling. Eventually she strangles him with the rope that binds her. She in her turn is killed by the other hunters.

Altogether a most gripping and distinguished work, which gains enormously from the performances of Sopwith and Cerda—she half-tender, half-cruel; he brooding, and puzzled by his love.

Michael Hobson adds yet another fine score (for flute, harp, percussion, piano and soprano) to the mounting list of his works for this organisation. It is time he received more recognition further afield. Douglas Smith's designs were suitably dank and fantastic.

Peter Williams

Sopwith in the pas de deux *with Cerda, just before she strangles him.*

Photo: Paul Wilson

ANTONY TUDOR

Continued from page twelve

If modern psychology has shown anything, it has shown that it is those actions which are involuntary that are significant.

Tudor, either consciously or instinctively, has realised this and seen the possibilities it opens up for the art of choreography. Seen that one can not only catch and mirror the external eccentricities and quirks of human nature, as Massine does, but that the choreographer can strike deep into the heart and mind of his characters, can show the underlying motives of behaviour. In an early ballet like *The Planets* he works instinctively, trying to define in movement the temperaments of mankind. Later in *Undertow*—a ballet showing the environment, character and consequent motives of a sex murderer, he is applying the same principles with deliberation. One hears so much talk of " Tudor and Psychological Ballet " that it is worth remembering that he is a psychologist, not in his subject matter, but in his method.

Finally, in any assessment of Tudor's work there should be taken into account the man's humanity and understanding. His life has been a little harder and more varied than most of his contemporaries. Choreography was his vocation, but he was not dedicated to it until he was almost mature as a person. There is never anything facile about his work, which all bears the imprint of sincerity. Ballet is a serious means of self-expression to him, but one feels that it could just as well have been some other art form, and that he loves humanity more than he loves ballet. He loves humanity simply (there is hardly an unsympathetic character in all his work—even the declining Tarts of *Judgment of Paris* lay claim to our pity as well as our laughter) and has an artist's compassion for the life around us.

Yet if ever they do get around to making that film, *The Tudor Story*, they may have to distort the facts of his career a little, after all. Change the ending a bit, because it has not all been a triumphant progress. Some European artists (Auden, Balanchine and Stravinsky spring to the mind) have flourished in the invigorating, but sterilised, air of America. Others have been less fortunate. It is a fact that the majority of Tudor's important works were executed or planned in Europe. Most critics would agree that his more recent works are not the equal of the superb ballets of his early days. Consider those up to and including *Pillar of Fire* with those subsequent, compare the steady blaze of inspiration that is *Dark Elegies* with the fitful splutterings of glory that is *La Gloire*.

It may be that as a creative artist he is past his best; it may be that we, the audience, as critics are hopelessly blind in our judgment of the artist, and that he, in the manner of artists, is trying to lead us where only our next generation can follow; or it may be that Tudor cannot now find in America the conditions and stimulus he needs for his best work.

Whatever the reason, it seems a pity that he cannot be persuaded to work in London with the national ballet. What a superb modern repertory could be built up based on the ballets of Ashton and Tudor, strengthened with works by Cranko, De Valois, Gore and Howard. It seems, to me at least, almost a tragedy that the Sadler's Wells Ballet should not have one Tudor ballet in the repertory. Apart, of course, from Ashton, can any other British choreographer lay claim to such achievements as Antony Tudor? I strongly doubt it.

Olga Amati as the nymph Aretusa.
Photo: Piccagliani

Setting for the final scene within the walls of Syracuse. Alfio (Ugo Dell'Ara) and Aretusa (Amati) are united. *Photo: Piccagliani*

IL FIUME INNAMORATO

(The River in Love)

First performed at Teatro Alla Scala, Milan, by the Scala Ballet Company on April 4, 1953. Choreography by Margherita Wallman. Music by Renzo Bianchi. Decor and costumes by Nicola Benois.

Cast

The Nymph Aretusa	OLGA AMATI
The Goddess Diana	GILDA MAIOCCHI
The River Alfio	UGO DELL'ARA
The Deer	MARIO PISTONI
The Sea Demon	ALDO SANTAMBROGIO
The Shepherd	WALTER MARCONI
The Three Masque Dancers	GUILIANA BARABASCHI, VERA COLOMBO, WALTER VENDITTI

Corps de ballet of nymphs, spirits, Diana's followers, sea creatures.

STORY

THE story is based on an antique Greek legend dealing with Aretusa, the nymph, who by becoming a spring which appears miraculously in the soil of Sicily becomes the reason for the building of the City of Syracuse. Bianchi, who also wrote the libretto, has made the plot extremely complicated and his version of the legend described Aretusa, the chaste maiden, protected by Diana, as being in love with the river that runs through the world. The river embodies itself and becomes a person in order to make love to her. His human appearance so frightens her that she implores Diana to save her from his monstrous apparition.

Diana changes Aretusa into a spring in order that she may marry the river, so when she becomes water she flows to the river, and the river into the sea. This story, however, has been slightly changed for the ballet and describes Aretusa as jumping into the sea, where she is followed by the river. When she reaches the bottom of the sea she falls into the nets of underwater fishermen and Alfio, the river, is taken prisoner by the sea monsters. They are then helped by Diana, who transforms Aretusa into the spring which suddenly pops up in a Sicilian wilderness. The inhabitants celebrate this unexpected gift, build Syracuse, dance a masque in honour of the occasion and everybody lives happily ever after.

CHOREOGRAPHY

THE first scene opens with a group of girls representing Spirits of the Woods, into which Diana enters, followed by her hunters and huntresses. A variation by Diana describes the hunt.

A Deer appears and executes a series of *grand jetés* and *tours* before he is finally killed and carried off slung on a tree branch.

The Shepherd, who is in love with the echo, searches his elusive mistress. The Wood Spirits create a design which represents the echo of the air. The sound of the echo brings Aretusa on to the scene, where she dances a solo in reverence to the river. The river, which is then embodied in the person of Alfio, dances a *pas de deux* with Aretusa. The dance varies in tempo from *adagio* to *allegro* until Aretusa suddenly becomes frightened and the tempo becomes *allegro furioso*, terminating with her throwing herself into the sea.

The second scene, under the sea, opens with creatures asleep. Five couples dance at the order of the Sea Demon. Aretusa appears in the net of a wrecked ship. She is stretched across the net in "the splits" without any other visible support.

The River Alfio swings across the stage on a rope (in the Tarzan manner) and is swallowed up by the sea monsters, who resent his appearance.

In the third scene, Diana and Aretusa dance a *pas de deux*, which ends up with the nymph becoming the spring.

The fourth scene takes place outside the walls of Syracuse, where a male and two female Masques dance a *pas de trois* to celebrate the arrival of spring.

The finale moves inside the walls of Syracuse, where Alfio and Aretusa are reunited.

WALLMAN'S handling of this terribly involved plot on the whole is very commendable, but she has used too many straight lines of dancers and the grouping is conventional and not specially inspiring. However, the *pas-de-deux* between Alfio and Aretusa is very good and the masque scene contains many original ideas and combinations. The work is not up to the choreographer's usual standard, but can be described as first-class entertainment, which evidently was the intention of Wallman when creating the ballet, as the average Italian public is not educated sufficiently in ballet appreciation to be impressed by anything too far away from the simplest of visual ideas.

DANCING

Amati as Aretusa displayed a very fine technique and had ample opportunity to show off, to the full, her beautiful *arabesques*. Dell'Ara as the river was in fine form up to his waist, but was a little slack about his arms. Maiocchi's Diana was strong and well danced, but she does not take enough care about her feet positions. Pistoni, in his short appearance as the Deer, showed quite clearly that he is a dancer of outstanding talent and technique, working with great style and care. The three masque dancers are all soloists who will probably develop into first-class artists. The other soloists were average and did what they had to do. The *corps de ballet* on this occasion were not outstanding and appeared to be underrehearsed.

MUSIC

RENZO BIANCHI'S music is quite original, but certainly not a great piece of music, either melodically or in the orchestration, with

the exception of the *Allegro Fuocoso* in scene one. This music is, however, very danceable and was obviously written with the intention that it should be a ballet background rather than a symphonic work.

DECOR

NICOLA BENOIS sets were masterpieces of invention and obvious research; they departed from the usual style used for such ballets as *Daphnis and Chloe*, in which the conventional pseudo-Greek style is so often used. All the scenes were based on the antique Greek conception of the world according to the school of Annassimandro (6th century B.C.), when the world was imagined to be flat, limited by the ocean, which was known as the "external sea," with the Mediterranean in the centre. The ideas were adapted from various documents and from the designs to be found on the vases of Klithias, Elfronios and other Etruscan painters. **Peter Dragadze**

Next month the two new coronation ballets, for The Sadler's Wells Ballet and the Sadler's Wells Theatre Ballet, will be dealt with from every angle by our usual team, together with many photographs. The ballets are Frederick Ashton's *Homage to the Queen* **and Alfred Rodrigues'** *Blood Wedding.*

The Deer (Mario Pistoni) comes bounding on in the opening scene in a wood. He is soon killed by one of Diana's hunters, but not before he has had time to show his remarkable elevation.

Pistoni, only 21, is already showing signs that he may eventually become one of Italy's leading classical dancers. He started his studies at the School of the Rome Opera House in 1941 with Teresa Battaggi; joining the corps de ballet there in 1948, he shortly after that became a soloist. He joined the ballet at La Scala, Milan, in 1951.

Photo: Piccagliani

BALLET IN AN ITALIAN FILM

AIDA

Made by The Oscar Film Corporation, this is the first film of Guiseppe Verdi's opera. Choreography of the dance scenes by Margherita Wallman.

Dancers

ALBA ARNOVA, VICTOR FERRARI, CIRO DI PARDA and the *corps de ballet* of the Rome Opera House.

THE Oscar Film Corporation, a new company formed by an Italian-American group, has just completed one of the most spectacular and artistic films to be made in Europe with their production of Verdi's *Aida*. This is the first full-length colour film to be made in Italy and certainly the most expensive, and as the director, Rabinovich, particularly wanted this epic to be void of the usual semi-cowboy movements so often employed by American film companies in their "historic spectacles," he decided that the choreographer of the *Aida* ballets should also be responsible for the scenic deportment of the non-dancing artists.

The choreographer chosen for this large job was Margherita Wallman, who has had ample experience in handling crowds this year at La Scala, where she also was responsible for the stage direction of a new work in addition to the dances.

For the *Aida* ballet Wallman has used the *corps de ballet* of the Rome Opera House and for soloists three young first dancers of Teatro Colon, Buenos Aires, where she was resident choreographer and director for some years. The three soloists, Alba Arnova, Victor Ferrari and Ciro di Parda, are all good artists and, even though none of them are technically strong, have obviously had quite a lot of experience in film ballets. Wallman has tried to base her ballet on authentic movements, as far as they are known, of the period in which *Aida* is set and, even though some of the dances are rather conventional, the groupings, even though they are for the main part very symmetrical, have strength and character. The dance departs from the usual "Egyptian" style in an interesting *pas-de-trois* between the three soloists and the second temple scene should be quite impressive in the film.

Peter Dragadze

Two scenes from Act II, scene II, at the entrance to the city of Thebes before the Temple of Ammon. The dances are in celebration of Radames' victory over the Ethiopians.

Below: A dancer (Alva Arnova) is carried on in triumph preceded by Victor Ferrari.

Right: Another group from the ballet. Arnova is seen centre; behind her, borne aloft, is Ferrari. They are surrounded by male members of the Rome Opera House.

Photos: L.T.F., Rome.

What are Veronika Mlakar, Jean Cocteau and Heinz Rosen discussing in the picture on the left?

The picture on the right gives the answer. It shows Mlakar as The Unicorn and Geneviève Lespagnol as La Dame in La Dame à la Licorne *for the Staats Theatre in Munich. Cocteau was responsible for the book and the designs, Rosen for the choreography. Mlakar, aged 17, caused a sensation.*

Photos: Lido

curtain up!

Welcome award

EVERYONE who has followed the pages of DANCE AND DANCERS closely, and particularly the *Royal Parallel* feature which is appearing each month in our pages, will have realised that Marie Rambert has played one of the most important roles in the formation of British ballet. It must have been gratifying to everyone connected with the dance, and to Madame Rambert in particular, to learn that she had been awarded a C.B.E. in the Coronation honours list. The distinction of receiving this honour in the present year must have made up for the fact that such an award was long overdue. It is no slight on Dame Ninette de Valois to state that had it not been for the pioneering of Rambert it is doubtful whether British ballet would ever have been born.

Not only was the Ballet Club, which she formed, responsible for making some of the best choreographers that this country has known, but the dancers who are now adding to British ballet prestige all over the world got their first chance owing to Rambert. A chance they would probably never have got without her enterprise.

We know that our readers will join us in wishing Madame Rambert our most heartfelt congratulations on the honour that has been conferred upon her.

Generosity at the Garden

A FEW months ago we were complaining about the price of the Covent Garden throw-aways—a penny seemed rather a lot of money for something that most theatres give away free, particularly when so many important details were missing.

Covent Garden made ample amends by producing a booklet for the coronation season, all thrown-in for the 6d. charge for the programme. It was most lavish and contained over 120 photographs. It gave a great feeling of opulence. Let us hope that it puts an end to the practice of theatres which charged more than 6d. for a programme—the price of seats is quite enough without any unnecessary expense.

Mistaken animals

ANIMALS in ballet usually leave the spectator in a daze as to what they are intended to be. Frequently have we heard people talking about the "two dogs" that appear in the last act of *Sleeping Beauty*. Even recently at Ballet Workshop some creatures appeared looking for all the world like birds, yet the programme told us they were Chimeras. The dictionary describes Chimera as " a fabulous fire-eating monster with a lion's head, a serpent's tail and the body of a goat." They still looked like birds to us.

Olga Adabache, of the de Cuevas company, has been having animal trouble also. She had been gaily rehearsing her role for the new Gzovsky ballet *Antinous* as a tiger; very feline she had become. Came the first company rehearsal and what did she find? That she was really supposed to be a lion.

Blushing Grant

WHEN Ballet Workshop ended a programme recently with a film of Russian peasant dancing we looked quickly around as the lights went up. A strange sight met our eyes: Alexander Grant, who has so often brought the house down as one of the Three Ivans, from *Sleeping Beauty*, was actually blushing!

Not that Grant has anything to be ashamed of in his own dancing, but no more sincere compliment to the virility and ease of the Russians could be imagined—except, perhaps, the remark of a dear old lady whom we passed on the way out. " You know," she was saying to her companion, " these Russians would be rather good if they took it up seriously."

Sales value of a word

RUMOUR has been rife this spring about the word " Royal " becoming attached to the Sadler's Wells Ballet, in New York more than anywhere else. The nicest comment of all is attributed to genial Sol Hurok, the American impresario of the company. " Everybody without exception wanted to see the fabulous Sadler's Wells Ballet. But the Royal Sadler's Wells ballet—twice as many people will want to see that!"

Sunday lady knew not Sol

WE wonder how pleased Sol Hurok was if he picked up one of our most respectable Sunday journals and read the review of the film supposed to be about his life—*Tonight We Sing*. The dear lady critic confessed that she had never heard of Sol Hurok. Which all bears out the sneaking suspicion we have had for some time that critics never see beyond the ends of their noses—therefore the longer the nose the better, that is if you are a critic.

Those who saw the film and know Sol personally must have been very struck how David Wayne (who plays the impresario) had managed to capture that famous voice usually heard ringing round the entrance hall of the Savoy Hotel whenever Mr. Hurok happens to be in London. We know of one conductor who can perhaps " do " Sol better and he was so good that your editor once carried on a 10-minute telephone conversation with him under the impression that he was talking to the famous impresario.

Convenient hair dropping

ANTON DOLIN is never at a loss in making the best of any situation. During a recent performance of Festival Ballet's *Beau Danube* at Bath one of the girl's hair came down—nay, came off. The curls that they wear for this ballet were left in a heap on the stage. Instead of having them cleared away, Dolin insisted that they be left where they had fallen. Making his final curtain speech, he picked up the forlorn tresses, walked forward and said, " In the same way that South Sea islanders hang garlands of flowers around the necks of departing visitors in the hope that they will return, so do we let down our hair in the hope that we also shall return to Bath."

Mystery ballet in opera

THE operas at Covent Garden provide useful stage experience to students from the Sadler's Wells School. In the past season some of them have been appearing in what must surely be the most unobtrusive ballets ever. In *A Masked Ball* they dance hidden from the audience by a ramp upon which stand the singing chorus. But in *Turandot* we thought we had failed to notice the ballet altogether until we remembered that at one point a group of very attractive girls had clustered momentarily into formation around the principal tenor. Possibly the programme credits for arranging this group both to a ballet-master and to a very well-known choreographer were intended as an elaborate joke?

Peter Revitt is on holiday. His cartoons will be resumed in August.

Audience versus performers

SOMETIMES the remarks of a ballet audience are more entertaining than the spectacles on the stage. We are not implying that the following instances outdid the accepted genius of the dancers in question, but we often wonder if the dancers might not enjoy themselves from time to time by just listening to the inanities which frequently echo around the auditorium.

THE place: the King's Theatre, Hammersmith. The occasion: a performance of Hindu dancing by Ram Gopal and his company. The time: at the moment when there is complete silence just before the curtain rises.

Two ladies enter the gallery and in a voice which can be heard all over the house, one says to the other, " It does not matter where you sit, my dear, there is nothing to hear." The dancers, we may add, were considerably surprised to find the entire audience laughing when the curtain went up.

THE place: The Alhambra, Glasgow. The occasion: a season of Festival Ballet. The time: during a performance of *Le Spectre de la Rose.*

John Gilpin had just made his wonderful entrance through the window. A lady, who was looking through opera glasses, turned to her friend and assured her, " Yes, dear, it is quite definitely a woman."

THE place: The Alhambra, Glasgow, again. The occasion: Festival Ballet's performance of *Les Sylphides.*

A lady, under the impression that Gilpin as the Poet was only there because there was one girl short in the company, remarked with great surprise, " You know, he is *quite* good, too."

THE place: The Royal Opera House, Covent Garden. The occasion: the first performance of Ashton's *Sylvia.*

The final curtain had come down and a gentleman was heard to remark, " Of course, this ballet is not nearly so good as Ashton's *Sleeping Beauty.*"

How to discover talent

WITH Michael Charnley back in the news with his new big ballet for Festival Ballet —*Alice in Wonderland*—which will be seen at Festival Hall on July 9, we are reminded of a biography which appeared in a leading newspaper after his *Symphony for Fun.* Reviewing the work, one London journalist did it in the form of a conversation with Dolin, concluding: " ' He (Charnley) is still only 26, and has been married and divorced.' Dolin nodded: ' I've rarely seen such talent,' he said." We feel that other young choreographers should make a careful note of the implied new way of proving their creative talent.

Directors please note

"I HAVE never worried about what the public wants," said Dame Ninette de Valois at a recent lecture. Directors, she stated, should not pander to supposed public taste. Instead, they should ask themselves what they had of value to offer. Disarmingly she added, " I do not believe that the public will not accept the best, quite naturally and simply."

Here indeed is food for thought.

The more the wearier

THERE are no less than 48 different roles in the five scenes of Petit's *Ballabile* at Covent Garden. When the work was first produced 10 dancers shared all these roles. The ballet was like a glorious obstacle race and the dancers put a great deal of sincerity into their final collapse.

Today there is a much larger cast with the performers coming on for alternate scenes. At a recent performance one girl actually walked on to make up the right numbers for The Street in the Rain scene. A member of the original cast, who happened to be sitting next to us, remarked, " In the old days we had no time to feel tired until it was all over. But now I bet she's worn out with the strain of carrying that umbrella "!

Nathalie Leslie-Krassovska, John Gilpin and Anton Dolin leave London on May 25 for Festival Ballet's season in Canada.
Photo: B.O.A.C.

It's lovely down in Chile

THAT long and slender country on the Pacific coast of South America—Chile —holds a unique position in ballet. London has seen three Chilean dancers lately. The first was Esteban Cerda, whose performances at Sadler's Wells, at Ballet Workshop and with Ballet Rambert, have established him as a strong romantic dancer. The others are both with Ballets Jooss—Alfonso Unanue, the agile Fernandel-like star of *The Night Train*; and Patricio Bunster, the virile footballer in *Columbinade.*

All three are first-rate dancers so that it can truthfully be said that no Chilean dancer appearing in London of late has failed to gain an acknowledged success. Of what other country can this be said?

Contributor exhibitor

THE Australian artist, Eilean Pearcey, who draws the diagrams for our *Steps of the Dance* series, is having an exhibition of her work at the Appolinaire Gallery from July 6. The work she has done for DANCE AND DANCERS will not be exhibited, but dancers of all kinds are to be a major feature of the exhibition. For many years she has made a special study of ballet and the exhibition should be of great interest to those who love the dance.

Dr. Fonteyn we presume

HONOURS are much in the air these days. Recently the degree of Doctor of Letters was conferred on Margot Fonteyn by Leeds University. After protesting that she was the most illiterate of dancers, Dr. Fonteyn went on to say that she regarded it as recognising and honouring " the place which ballet now holds as an important and, I hope, permanent part of English cultural and artistic life."

Fonteyn need not worry because she can express more with her body than almost anyone else has ever been able to express with a pen. This degree was a sincere tribute to an artist of unsurpassed excellence and international fame.

happy birthday to...

		July
Victor Duret	Royal Winnipeg Ballet	11
Ross Hotson	Continental Ballet	14
Anita Landa	Festival Ballet	14
Beatrice Tompkins	New York City Ballet	14
Patricia Wilde	New York City Ballet	16
Joan Cadzow	Ballets de Marigny	17
April Olrich	Sadler's Wells Ballet	17
Daphne Dale	Festival Ballet	18
Ian Murray	Ballet Rambert	18
Beatrice Mosena	De Cuevas Grand Ballet	19
David Paltenghi	Formerly Ballet Rambert	20
Anne Negus	Formerly Sadler's Wells Ballet	21
Angela Bailey	The New-Ballet Company	22
Julia Farron	Sadler's Wells Ballet	22
Richard Brown	Formerly Continental Ballet	25
Hermione Harvey	Formerly Sadler's Wells Theatre Ballet	25
Stella Farrance	Sadler's Wells Theatre Ballet	26
Marilyn Young	Royal Winnipeg Ballet	26
Alexander Bennett	Ballet Rambert	27
David Blair	Sadler's Wells Ballet	27
Anton Dolin	Festival Ballet	27
Jacques d'Amboise	New York City Ballet	28
Una Russell	New York City Ballet	29
Andrea Karlsen	De Cuevas Grand Ballet	30
		August
Margaret Cameron	Continental Ballet	1
Beverly Irvings	Royal Winnipeg Ballet	1
Gordon Wales	Royal Winnipeg Ballet	4
Leslie Edwards	Sadler's Wells Ballet	7
Richard Adama	De Cuevas Grand Ballet	8
Jack Carter	Ballet Workshop	8
Dorothy Walker	International Ballet	9
Vladimir Arapoff	De Cuevas Grand Ballet	10
Georges Golovine	De Cuevas Grand Ballet	10
Sigurd Leeder	Formerly Ballets Jooss	14
John Cranko	Sadler's Wells Organisation	15

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Ted Shawn, Founder-director of Jacob's Pillow Dance Festival, discusses plans with Celia Franca, Artistic Director of Canadian National Ballet, for the season of Canadian Ballet at Jacob's Pillow which starts on August 3. *Photo: R. B. Stevenson*

(1) 5th position (2) Extension front (3) 5th position (4) Extension side (5) 5th position (6) Extension back (7) 5th position

Illustration 7 Battements Tendus-jetés en croix

STEPS OF THE DANCE 5

by BARBARA VERNON and JOHN GREGORY

Drawn by Eilean Pearcey

THE BARRE-WORK (*continued*)

BATTEMENTS TENDUS-JETES (*battements glisés*) are similar extensions to the simple *tendus*, commencing from 5th position, but in the execution of the *tendu-jeté*, which is taken at a quicker tempo, the leg is thrown so that the foot leaves the floor, the toe being the last part of the foot to leave and return to the floor. In the extension the tip of the toe travels between three and six inches from the floor. All the tension and effort should be in the legs and thighs, which are fully stretched and turned out. No reflex movement should show in the upper body, which must be uplifted and straight, but not tense.

Tendu-jeté is essentially different from the simple *tendu* both in mood and rhythm. Apart from its main purposes of assisting a firm control of the hip, flexibility of the knee, and elasticity of the instep, it imparts to the practitioner those evasive qualities of lightness, dexterity and speed. In considering the functions of this step it might be as well to realise that the action of the leg commences from the hip joint, which is also the seat of the turn-out. With the hip the other key joints, the knee and the instep, have to be brought into harmonious movement collaboration. There are many variations of *tendu-jeté* which introduce numerous ways of flexing these joints and their connecting muscles, ligaments and tendons.

The variations of *battements tendus-jetés* include:

Tendu-jeté with Petit Developpé (*outwards*)

Instead of sliding out the foot from the floor, the leg is first drawn up in a small movement from the thigh. The knee bends, the toe is stretched as it leaves the floor, and the leg unfolds from the knee into a low extension that closes in 5th position. It may be performed **en croix* and *en effacé* and *en croisé*.

Tendu-jeté with Petit Developpé (*inwards*)

The leg slides out in the normal way of *tendu-jeté*, but at the point of extension it is drawn up with a bent knee and dropped smoothly into 5th position.

Tendu-jeté Piqué (*tapping*)

Following the extension either simple or with *developpé*, the leg is held tense and lowered sharply to the floor so that the point of the toe strikes the floor and rebounds off. The tapping may be done singly or in series.

Tendu-jeté with Demie-tour (*half-turn*)

In which the weight of the body is transferred from standing-leg to working-leg. As the *tendu-jeté* is extended to the front the body turns by way of the *barre* to face the other way and the working leg closes in 5th position behind. In reverse the *tendu-jeté* is extended to the back and the body turns away from the *barre* to face about, the working leg closing in front.

Tendu-jeté Balancoire

In which the leg brushes through 1st position back and forth from extension front to extension back. The heel is lowered to the floor as the stretched and turned-out leg passes through 1st position.

EXAMPLES OF TENDU-JETE ENCHAINEMENTS

Each *enchainêment* is repeated four times on either side of the body.

Counts:

(1) *Tendu-jeté* front ..... *and* 1
Tendu-jeté side ..... *and* 2
Tendu-jeté back ..... *and* 3
Plié ..... *and* 4
Repeat in reverse.
(Even rhythm: 2/4 or 4/4 time.)

(2) *Tendu-jeté petit developpé* (out) front *and* 1
Tendu-jeté petit developpé (in) side.. *and* 2
Tendu-jeté petit developpé (out) back *and* 3
†*Tendu-jeté* simple, front ..... *and* 4
Tendu-jeté simple, front ..... *and* 5
Repeat in reverse.
(Uneven rhythm: 5/4 time.)

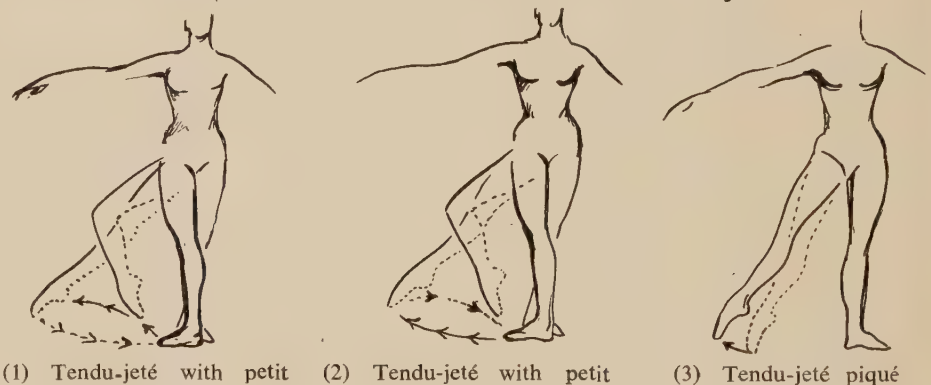
(3) *Tendu-jeté* front..... *and* 1
Tendu-jeté piqué, and *piqué*.... *and* 2 *and* 3
Close 5th position..... *and* 4
Repeat *en croix*.
(Even rhythm: 2/4 or 4/4 time.)

The foregoing *enchainêments* are given merely as an indication of the manner in which the *enchainêments* of the class are constructed. No *enchainêment* or combination of steps has any permanence. Each class brings a new variation. The great ballet-master Carlo Blasis, who lived a hundred years ago, upheld such a creative method of teaching when he wrote in his *Code of Terpsichore*: " . . . study the invention of steps . . . try to vary incessantly your *enchainêments* . . . "

* *En croix* (in the shape of a cross), meaning that the movement of the leg is executed to the front, side, back and side consecutively.

† *Denotes change of foot.* Whenever a change of foot is called for a subtle transference of weight must be effected so that the body shall not be upset, but equilibrium maintained.

Illustration 7a Variations on Battements Tendus-jetés



(1) Tendu-jeté with petit développé (out) (2) Tendu-jeté with petit développé (in) (3) Tendu-jeté piqué

(4 and 5) Tendu-jeté with demi-tour (half turn). The first drawing shows the extension front. The second drawing shows the extension after the body has turned. (6) Tendu-jeté balançoire

NEW BOOKS

MORE NEW YORKIANA

The New York City Ballet. Photographs by Roger Wood, introduction by George Balanchine and commentary by P. W. Manchester (Saturn Press, 8*s*. 6*d*.).

Ballerinas of the New York City Ballet. Photographs by Walter E. Owen and introduction by Charles Boultenhouse (Dance Mart, New York, $2.00).

FOLLOWING close upon the heels of Anatole Chujoy's book on the New York City Ballet (reviewed by Arthur Todd in our May issue, but not yet received in this office) come two more volumettes (booklets would be a rude and untrue definition) devoted to this remarkable company. Both books go further to prove that this is the best photographed company in the world—not only the best photographers, but the best type of photographs—other companies might study these pictures to their advantage.

The pictures in Roger Wood's book are all action ones—very violent action some times. Looking through the pages is to live again some of the more exciting moments in New York City Ballet's repertoire. In fact, I have rarely handled a book which gave me such a feeling of a performance in the theatre.

Particularly beautiful are the pictures of Balanchine's *Orpheus* with Tallchief and Magallanes being swallowed up by the silken shades between earth and Hades; the use of space in the *Concerto Barocco* photographs; the harsh cruelty of *The Cage*, and the romantic quality of Tanaquil LeClercq in *La Valse*. Only in the pictures for *Swan Lake* has Roger Wood missed an opportunity to show the groups and patterns which make this version by Balanchine different from the generally accepted Ivanov classic. Miss Manchester's commentary lays sound emphasis on the difference between London and New York's reception of these works.

The volume is modestly priced and well within the range of anyone's purse, which is perhaps why Roger Wood refers to it as "this little book"; there seems no other reason to be so humble.

IN comparison, two dollars is a lot of money to pay for Walter E. Owen's gallery of New York City Ballet's ballerinas. The 17 pictures are, of course, of the fine quality we have come to take for granted from this photographer, but it is hard to understand exactly what purpose the volume serves except as an easy album for stage-door autographs. Frankly, I expected something more imposing from such an important photographer.

POST WAR BALLET THROUGH POST WAR EYES

Ballet in Britain Since the War, by Clive Barnes (Thrift Books No. 21, 1*s*. 6*d*.).

CLIVE BARNES'S book contains the essence of the reason for his being appointed Assistant Editor of DANCE AND DANCERS. There has sprung up in England an entirely different ballet public to what we knew before the war. This public was, immediately post-war, quite indiscriminate in its likes and dislikes; it was frowned upon by the "old guard" of ballet lover as being ignorant and addicted to bobby-soxery. Being of the "old guard" myself, though rather shocked at the general attitude towards the art, I still had faith that the new audience would mature and eventually outshine the old. All this has come to pass and Barnes, having shed a rather undergraduate approach, has come to truly represent the present attitude while retaining a great respect for the past which he knew slightly if only as a youthful enthusiast.

This inexpensive volume is a valuable interim report. It gives a very clear picture of both the home and away companies that have held sway in England since the atomic bomb shattered a sunny day in Hiroshima. It has something which most of these books sadly lack—a personality. Whether you agree with Mr. Barnes's observations or not—and some of them are rather cheeky—you will not be in the dark about the multitudinous happenings of the past few years. Full and momentous years for ballet they have certainly been, and they have been recorded with all the affection and loving care that can only come from someone who has a deep feeling for the art and its future.

LAVISH HISTORY OF A NOBLE COMPANY

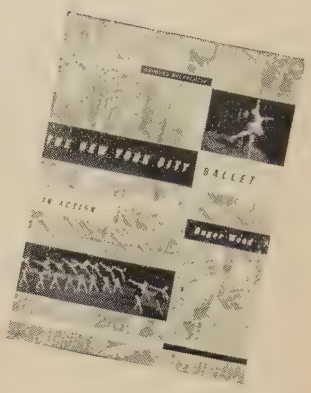
Den Kongelige Danske Ballet. Edited by Svend Kragh-Jacobsen and Torben Krogh (Selskabet til Udgivelse af Kulturskrifter, Copenhagen, approx. £12).

WITH the ballet from the Royal Danish Theatre paying its first visit to London in August, this magnificent volume is timely. It is doubtful whether any ballet company has had such a lavish history devoted to it. Even if you do not read Danish the many engravings, photographs and colour plate will give you a good idea of the history of the company with the longest unbroken tradition in the world. Those who seriously collect books on the ballet will find it one of the most distinguished additions to their shelves. **Peter Williams**

The NEW YORK CITY BALLET

IN ACTION

by **Roger Wood**



Containing a wide selection of more than 84 action photographs of the Company, showing the full repertoire seen in London during the 1950 and 1952 seasons at the Royal Opera House, Covent Garden. There are also many delightful studio studies of the leading soloists.

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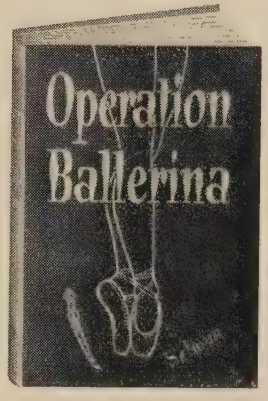

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Routine sweets

The Nutcracker—Suite. Covent Garden Orch. (Irving). *La Gioconda: Dance of the Hours* (Ponchielli); *Invitation to the Waltz* (Weber orch. Berlioz). Covent Garden Orch. (Rignold). Parlophone PMC1001. 1 12-in. LP, 32s. 6d.

THE music of *Casse Noisette* is the most uneven of Tchaikowsky's ballet scores and he himself regarded it as one of the least successful of his compositions. His work on it was interrupted by a visit to America, but he had little interest in the project from the start: Dumas' adaptation of T. E. Hoffman's delightful children's fantasy, which was torn to shreds to make a ballet plot, did not impress him as a suitable subject. When first given, the ballet met with a cool reception and seemed destined for oblivion. In salvaging most of the better numbers in the form of a suite, Tchaikowsky certainly earned the everlasting gratitude of today's gramophone companies—it has always been one of their best sellers.

This new performance is efficiently played, but in a rather routine manner which lacks the theatrical flourish that Fistoulari brought to it in a Decca recording. The Parlophone is more brightly recorded, but *Casse Noisette* enthusiasts are bound to prefer the Fistoulari for his selection from the rest of the ballet given on the reverse side, which includes the *pas-de-deux* and *Spanish Dance* from the last act.

The Dance of the Hours and *Invitation to the Waltz* are played well enough to satisfy those who want these works on one LP record together with the *Nutcracker Suite*. *The Dance of the Hours* comes off better and the same performance is also available at standard speed on E11489, but the best version of *Invitation to the Waltz* is still Markevitch's on HMV C4018 (78), or 7P129 (45).

Dazzling cockerel

The Golden Cockerel—Suite; *Capriccio Espagnol*. (Rimsky-Korsakoff.) Orchestre de la Suisse Romande. (Ansermet.) Decca LXT2769. One 12-in. LP, 36s. 8d.

FOKINE'S original production for Diaghileff of Rimsky-Korsakoff's fantastic fairy-tale opera at the Paris Opera in 1914 used dancers to mime the story and placed the singers in raised tiers at the sides of the stage.

The one-act ballet version given by the De Basil company at Covent Garden in 1937 omitted the singing and introduced the character of the Cockerel for the first time. (In the opera the bird is represented by a trumpet *motif* and its brief appearances, which are in any case only supposed to be visible to the Astrologer and King Dodon, are left to the imagination.) Goncharova's breath-taking décor once again caused a sensation among a new generation of ballet-lovers and, together with Fokine's effective choreography, resulted in one of the most lavish spectacles ever staged.

This orchestra suite arranged by Glazounoff and Steinberg is an abridged version of the opera's most important scenes and contains all the principal themes on which the rest of the score is based. It is substantially the music of the ballet and in correct sequence, although those who remember the choreography will be aware of several cuts.

The dazzling brilliance of Rimsky-Korsakoff's orchestration is wonderfully captured on this record and the playing of the Swiss orchestra is as polished as we have come to expect in their ballet recordings.

But to my ears, Ansermet's treatment sounds a little unsympathetic. This is most noticeable in slow passages, where he seems at times a little impatient. King Dodon's Slumber Song is certainly a little hurried and the Astrologer's first entrance is marred by some uncertainty of accentuation.

The alternation of gloom and glitter in the lighting of the ballet exactly paralleled the tonal imagery of the music and the " blackouts " in the mysterious interludes were to a great extent responsible for the impact of Goncharova's dazzling colours. The menacing atmosphere of these more sombre episodes is not fully conveyed by Ansermet—Goossens did it much better in an older 78 set—and, although most people may not be conscious of any deficiencies in this otherwise excellent performance, it is unbalanced. Ansermet's treatment of the noisier, more spectacular scenes is much more successful. The big procession at the end is ablaze with light and colour and all the Oriental pageantry comes over in full splendour.

CAPRICCIO ESPAGNOL (used by Massine for his Spanish ballet of the same name) is given with splendid verve and superb rhythmic sense and here again the recording has been extremely well engineered.

A plodding adagio

The Sleeping Beauty: Act 1—*Pas d'action.* Act 3—*Pas-de-caractère.* Philharmonia (Malko). HMV C4212. 1 12-in., 9s.

THIS is a very laboured and stretched out performance of the *Rose Adagio*—Aurora danced by a giantess at Harringay Arena and supported at every attitude by at least half a dozen men. No wonder Puss-in-boots and the White Cat sound very tame—they were probably scared to death.

The recording lacks the wide range of the previous excerpts by this orchestra reviewed in April.

Kodaly's Hungariana

Dances of Galanta. (Kodaly); *Dance Suite* (Bartók). LPO (Georg Solti). Decca LXT2775. 1 12-in. LP, 36s. 8d.

KODALY'S researches into the folk music of his native Hungary have been to a great extent responsible for the present healthy state of modern Hungarian music. Bartók was his pupil and it is interesting to compare the entirely different styles of the two composers in suites of a very similar aim. Kodály employs authentic gipsy airs from the region where he spent most of his childhood and presents them in an attractive orchestration which preserves their traditional character. Bartók's themes, original but unmistakably Hungarian in flavour, are treated much more adventurously in his characteristic, more modern idiom.

The LPO gives good performances of both works and the recording, apart from rather shallow string tone, is excellent. Victor Gzovsky used the *Dances of Galanta* for a ballet for the Metropolitan and it should not be very long before somebody lays grateful hands on the Bartók.

Stimulation from Hindemith

The Four Temperaments. (Hindemith.) Lukas Foss (piano) Zimbler String Sinfonietta. Brunswick AXL2001. 1 10in. LP, 29s. 6d.

ONE of the most encouraging aspects of the New York City Ballet's two visits to London was the enthusiasm with which both sides threw themselves into the controversy which raged over the Balanchine ballets in the repertoire.

Perhaps the reason why the " pro " faction failed to make more capital out of *The Four Temperaments* was that much of the line and detail of the choreography was at first obscured by idiotic costumes. When the ballet was later given in practice costume, it came as something of a revelation, to some at any rate, showing that the classical vocabulary was capable of a further range of expression that had previously hardly been touched on. To my mind it is Balanchine's most convincing answer to the intellectuals who regard ballet as light entertainment and deny it the status of a serious art form.

The intended ballet for which this music was commissioned was never created. A theme and four variations, it is in a less dry vein than most Hindemith and affords an excellent introduction to the provocative and stimulating work of this composer.

Foss and the Zimbler Sinfonietta (an American group which dispenses with the services of a conductor) give it a most sympathetic and musicianly performance to which the fine recording does full justice.

David Hunt

Dance and Dancers . . . . AT HOME

One of the final moments from Ruth Page's Vilia *for Festival Ballet. This ballet version of Lehar's* Merry Widow *has its first London performance at the Royal Festival Hall on August 20.*

Anton Dolin as Baron Popoff is seen inspecting the incriminating fan discovered by his wife Baroness Popoff (Belinda Wright), while Nish (Keith Beckett) displays another fan which proves that both the Popoffs are guilty of infidelity.

The ballet, which had its first performance in Manchester during the spring, has been considerably revised since then. By the time London sees it, the work will have been shortened and tightened up all round. The characterisation, rather lacking at the first performance, has been developed in all roles.

Photo: Roy Round

SADLER'S WELLS AT COVENT GARDEN

ON Friday, May 22, Margot Fonteyn returned to the role of Princess Aurora in *The Sleeping Beauty*. It can be said that on this night she fully returned to the height of her power after her long illness.

Her Rose Adagio was strained, everything else was there—finish, perfect line, astounding *equilibre*—but she seemed taut. Hardly to be wondered at because to come straight on into this exacting adagio must be formidable to even the most hard-boiled of ballerinas and Fonteyn is too great and sensitive an artist not to be over-conscious of the occasion—her return to a role in which she has no peer in the world today

By the Vision scene she had completely relaxed. Here was the elusive dream-creature, half-timid, half-tender, who might excite the brain of any prince. How bewitching she was as she led the Prince through the moonlit glade and the many lovely groups of her attendant fairies.

It is essential that the final act of any ballet should outshine the previous ones. Musically, Tchaikovsky has built up gradually to the supreme glory of the final *pas de deux*. The music takes on a mystic quality as though there is a divine guidance behind the majestic chords. Dazzling brilliance is paramount on the part of the dancers. Fonteyn and Somes have brought their partnership, at this point, to such perfection that the spectator is left in a daze, wondering whether it all really happened. The spectacular fish-dives and the subsequent triumphant lift on to the shoulder, in a curious unconventional way, appear to proclaim that a love, lain dormant for 100 years, has at last been magnificently consummated.

In spite of this wonderful display, in spite of a sensitive and poetic performance from Beriosova as the Lilac Fairy, some fine dancing from Shaw and Navarre as Bluebirds, Valerie Taylor as The Fairy of the Woodland Glades, and Alexander Grant as an Ivan, the whole production is sadly in need of attention.

The poorer sister

WHEN the Sadler's Wells Ballet first went to Covent Garden this great classic was their outstanding offering. It has also been responsible for the enormous success the company enjoys on the other side of the Atlantic. Today, with many distinguished productions and a sumptuous *Swan Lake*, *The Sleeping Beauty* looks like an impoverished sister. It is impossible to understand why, when the whole production was re-made a year or so ago, it was not re-designed at the same time.

Messel's settings, particularly for the last act, are good—rather insipid copies of the Bibiena family, but good nevertheless. The costumes are, and always were, far from satisfactory. The Fairies, once overloaded with baubles, now look like coronation decorations after many weeks of foul weather. No male dancer should be subjected to the indignity of wearing what the cavaliers and attendants are forced into. The Fairies in the Vision scene appear to have been hired from a pantomime which has completed a lengthy provincial tour of number three dates. Those for the hunting nobility, in the same scene, signify a chase of tasteless and impoverished landed-gentry—far far from the forests of Fontainebleau and Compiègne. Surely the host of Fairy Tale Land would have put up a better show to attend the marriage of their Princess than do those characters who appear in the last act?

Not only this, but the production details have got very lax. Can nobody tell that gaggle of Duchesses who stand around like housemaids at the beginning of a sticky servants' ball, that they are supposed to be human beings. The general behaviour of the court is uniformly lacking in understanding. The whole way through the ballet, the minor characters perform the movements and steps alloted to them without any apparent knowledge of why they are doing them. The ballet has been in the repertoire so long that it is probably getting stale and those responsible for seeing that a standard is kept up are posibly so close to it that they cannot see this decay, but the fact remains that there is little left except for a great ballerina role.

Princely Helpmann

THE coronation ballet, *Homage to the Queen*, which had its first performance on coronation night, June 2, will be reviewed in full in the August issue. On the same evening, Robert Helpmann made a guest appearance as Prince Siegfried in *Lac des Cygnes* (Act II). He showed again what a fine artist the Sadler's Wells Ballet rather lacks. Considering he has not given this role for several years, his partnering, with a few minor exceptions, was as masterly as ever

The company start on a very deserved holiday on June 28, which will last for a month. After that they come back to rehearse for the American tour. A final two-week season starts at Covent Garden on August 24.

Peter Williams

SADLER'S WELLS CHOREOGRAPHIC GROUP

THE second performance by this group, created so as to give members of both Sadler's Wells companies a chance to try their hand at choreography, took place at Sadler's Wells Theatre on Sunday, June 14.

Small chip off old block

KENNETH MACMILLAN'S *Somnambulism*, first given in the previous programme, opened the evening on a high note It still seems to be the best first ballet by any choreographer for many years. The Premonition dream is brilliantly danced by Maryon Lane. This ballet should go into the repertoire of the Theatre Ballet without delay as the company desperately needs a success of this kind. The new ballet by Macmillan—*Fragment*—which ended the evening, was a mistake. Again he used the music of Stan Kenton and again he used the same idiom. Donald Britton danced with incredible verve and Annette Page with her own especial brand of humour, but the whole thing seemed like a tiny chip off the old block. We may have to wait a bit longer before we know whether Macmillan is really the promising young choreographer we believe him to be.

GILBERT VERNON'S *Roma*, to Bizet music, was unmistakably influenced by the Balanchine school. No real fault there as everyone is bound to model themselves on a great master—the greater the better. But Vernon proved that he does know how to string classical steps together even if he failed in the last of the three movements. He seems to be well worth encouraging and in his next work he should attempt to find some sort of a personal signature. The work was most excellently danced throughout.

DAVID POOLE'S *Interlude*, to Suk music, was a good if not particularly original idea for a *pas de trois*. He appeared to be influenced by the modern French school—by Lifar and Petit. We shall have to see another ballet before it is possible to determine whether he has much real choreographic talent, though it seems likely, from this ballet, that he has.

Two ballets from the repertoire of the Walter Gore Ballet Company.

A scene from The Gentle Poltergeist, *which has choreography by Walter Gore. Decor and costumes by Harry Cordwell. Music, Fauré.*

A scene from another new Walter Gore ballet — Light Fantastic. *Kenneth Rowell, who is responsible for the decor and costumes of Festival Ballet's* Alice in Wonderland, *designed this ballet, which has Chabrier music.*

Photos: Duncan Melvin

Italian not French

FIORELLA KEANE would have done better to have followed Walton's music in basing her ballet on Callott's engraving of the Italian *Scapino* rather than Moliere's French *Les Fourberies de Scapin*. The two characters, though bearing the same name, are really very different. She crowded a complicated and incomprehensible story into a little amount of music. Had she developed her central character into an interesting solo, with perhaps a few other minor characters to give environment, the ballet would have turned out better. She managed, however, to give interesting characterisation to the two fathers—Ceronte and Argante.

Apart from the creations of Macmillan and Vernon, the most rewarding feature of the programme was the very high standard of the dancing. People would do well to watch carefully the future programmes of this group, for as well as showing choreography, they may also reveal some stars.

Peter Williams

NEWS IN BRIEF

AFTER the great success which International Ballet enjoyed in Spain, the company is again touring the English provinces. The present tour continues until August and will probably be followed by a further tour which may take them overseas again. Mona Inglesby has now completely recovered from her operation and is dancing all the principal roles again.

JUDGING by the Canadian press, it appears that Festival Ballet have scored another overseas triumph during their short tour of Canada. A number of Americans who made a special journey to see the company have confirmed the view that this is now a really important young company.

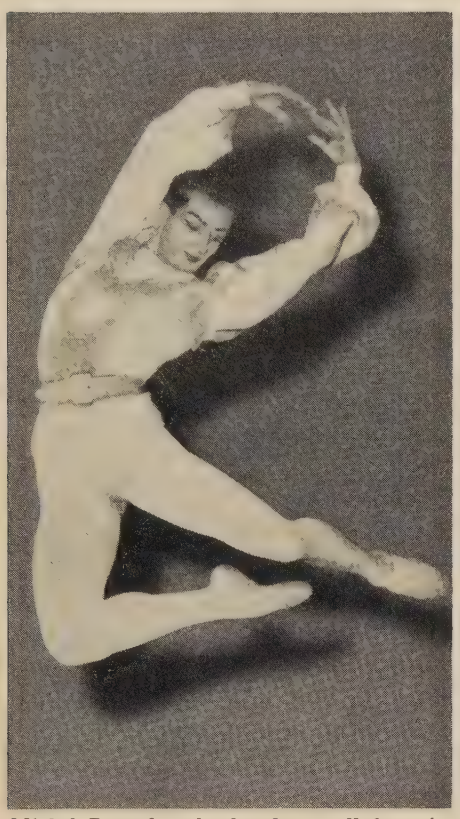
THE Sadler's Wells Theatre Ballet leave for Bulawayo on July 1. They will dance there for two weeks in conjunction with the Rhodes Centenary Festival. The South African members of the company will stay on to have their holidays in South Africa, the rest will be back by the end of July. In August, rehearsals will start for the Edinburgh Festival, for which Walter Gore is creating a new work, as yet un-named The winter season at Sadler's Wells Theatre starts at the end of September. Gilbert Vernon joins the company as *a* principal male dancer, not *the* principal male dancer as was previously stated,

THE reorganised Ballet Rambert re-opened at the Open Air Theatre in Finsbury Park on June 8. It would have been hard to find more unsuitable weather, nor was it possible to fairly judge the company under such circumstances. Next month we shall give a report of the season at Windsor, where the refurbished repertoire and personnel will be seen under proper theatre conditions.

EDGAR WENZEL, a member of Ballets Jooss and the Dusseldorf Opera House, gave a short season at the Mercury Theatre from June 12. He proved to be a fine dancer who should learn more about choreography before embarking on a lengthy recital. It just does not do to leap, whirl and roll about the stage to a Beethoven Piano Sonata. Whatever the music, the form was more or less the same. Had he given three dances in a programme with other artists, he would have made a considerable impression.

ICE Shows have become a regular feature of the London scene. Sonja Henie's *1953 Ice Revue* at the Empress Hall is the best produced and most lavish of any we have seen so far. The ensembles are brilliantly arranged and executed. Miss Henie remains one of the world's finest free skaters, but she too often resorts to eye-dazzling turns and one wishes that she would straighten her knees. It was noticeable which of the skaters had ever had ballet training. Two Cuban dancers not on skates—Alexander and Martha—were almost too remote to create the impact that they obviously would have done in the more intimate atmosphere of a night club. The show should be seen as it opens up vast possibilities for enterprising choreographers.

Dance and Dancers . . IN FRANCE



Michel Renault, who has been called up for Military Service. *Photo: Lido*

PARIS OPERA

by Marie-Françoise Christout

IN the presence of the American Ambassador, the ballet company of the Opéra, presided over by Serge Lifar, welcomed the dancers of Ballet Theatre on May 22. In a short speech, Serge Lifar remarked on the importance of present-day American ballet, emphasising in particular the invaluable contribution of Isadora Duncan to contemporary choreography. Then, addressing Alicia Markova, he regretted that his recent appearance in *Giselle* deprived him as well as Nina Vyroubova of the pleasure of being present the same evening to see his former partner of Serge Diaghilev's Ballet Russe in the same ballet. After a short reply by the Ambassador, the members of the *corps de ballet* hurried to the Palais de Chaillot for a rehearsal, while the stars exchanged a few words. Among those present were Lucia Chase, Alicia Markova, Alicia Alonso and John Kriza; Nina Vyroubova, Micheline Bardin, Paulette Dynalix, Léone Mail and Claude Bessy, and MM. Bozzoni, Algaroff, Kalioujny and Lacotte.

OWING to the sudden indisposition of Jean Babilée, Michel Renault, who had not danced in *Le Spectre de la Rose* for some years, took his place at the last minute. His impromptu interpretation was very creditable. Called to the colours for his military service, he has been replaced in the role of Petrouchka by Youly Algaroff, who also brings out the melancholy poetry of the near-human puppet.

ON June 16 the artists of the Paris Opéra participate in a ball given in aid of the French League against Cancer, under the presidency of Mme. Vincent Auriol. In the fairyland setting of the gardens of Versailles will be given several scenes from *Les Indes Galantes*.

BALLETS DE JANINE CHARRAT

ON May 11 Janine Charrat presented her last creation of the season: *Héraklès*, scenario by André Boll, music by Maurice Thiriet, scenery and costumes by Françoise Gillot. This rapid evocation of the fable shows the hero torn between the loves of Iole, perverse of nature, the personification of evil, and of Dejanira, a pure and noble creature. Of the 12 labours, André Boll has retained but two, the episode of the Lernœan hydra and that of the swift-flying stag with the golden horns and brazen feet, whose form Iole is made to assume by a trick. Dejanira's jealousy finally leads, in accordance with legend, to Hercules putting on the poisoned tunic of Nessus, which burns him alive. Borne by four companions to Mount Œta, he remains there exposed in an apotheosis.

Despite an interesting theme and praiseworthy choreography, this work cannot be considered as one of Janine Charrat's best. It is doubtless hampered, too, by the softness, both physical and expressive, of Wladimir Oukhtomsky (not a very muscular Hercules) as well as the arid coldness of Hélène Trailine (Dejanira), Janine Charrat having reserved for herself the more complex role of Iole. Undistinguished costumes and a fussy setting detracted from an interesting score.

The same evening saw a creation by the young choreographer, Peter Van Dijk, *Esquisses*, arranged to the Variations for Piano by Bizet, orchestrated by Weingarter, a plotless ballet of restrained elegance.

Peter Van Dijk deserved praise, not only as choreographer, but also for his excellent interpretation of the *Black Swan*, in which his bounding *diagonale* and the nobility of his carriage stood out. It would be interesting if Janine Charrat could surround herself with artists of this class, and find such interpreters for her very moving experiments. Her dynamic power of animation and her creative originality have been less evident this season than in the past. From the author of *Jeux de Cartes* and *Abraxas* we now expect a revenge.

BALLET THEATRE

ON May 30 Ballet Theatre's season at the Palais de Chaillot came to an end. Their repertory contained no novelties except for *Harvest According*, a monotonous and spiritless work. Alongside dynamic ballets whose sympathetic freshness and gaiety seem to European eyes typically American (such as *Fancy Free*, *Interplay*, *Rodeo*) are some more classical works—*Thème et Variations*, *Le Cygne Noir*—which give Alicia Alonso the opportunity of displaying her very remarkable technique. In a complete version of *La Fille mal gardée* she showed herself to be a delicate actress, her finely shaded and witty interpretation being based on an authoritative mastery. John Kriza, an excellent character dancer, was less at ease in the older works, his whimsical virtuosity

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being out of place in the noble, poetic severity of *Les Sylphides*, in which work Alicia Markova shone with an ethereal gleam caught from some fleeting dream. Did not her *arabesques* seem to recall the shade of Taglioni? Partnered by Youshkevitch, she was given a great reception in *Giselle*, particularly in the second act.

NEWS IN BRIEF

CREATED at the Bordeaux Festival by the Grand Ballet du Marquis de Cuevas, *Antinöus* (see back cover)—scenario by Marguerite Yourcenar, music by Nicolau, choreography by Victor Gsovsky—has not, it seems, been received without reservations, reservations which apply as much to the thematic basis of the work as to the musical form, despite excellent performances by George Skibine, Zoritch, Wladimir Skouratoff and Olga Adabache. On the other hand, *Piége de lumière* by Philippe Hériat, music by Jean-Michel Damase, scenery by Labisse, was very well received and obtained a success as warm as that which it received in Paris last winter.

THE Ballets de Roland Petit continue their successful season at the Théâtre de l'Empire. *Ciné-Bijou* has been dropped and replaced by *Carmen*, an interesting revival. Colette Marchand, however, has not been able to efface the memory of Renée Jeanmaire in the title role.

AT a performance on June 11, given in honour of the International Congress of the Theatre, held this year in Holland, the ballet company of the Royal Opera House, Amsterdam, gave the first performance of a work by Françoise Adret, *Le Canapé*, based on an idea by Isabelle Wijnberg, with music by Jurrian Andriessen, and setting and costumes by Nicolas Wijnberg.

The action of this comic ballet takes place at Waterloo Plein, a sort of Dutch *Marché aux puces*. The shops are shut. Three sailors arrive. Before their eccentric movements the shopkeepers open their shutters and a sofa is is offered for sale. A boy and a girl quarrel over who should buy it. Finally the sailors buy it and give it to the couple as a wedding present.

In this ballet, in which secondary characters are important, the *corps de ballet* plays a large part. The cast is entirely Dutch, with the exception of the ballet-master, Roland Casenave, who plays one of the sailors; also taking part are César Horn, Hans Van Manen, Imkje Bloemma and Martins Scheppers.

Françoise Adret will also arrange *Le Retable de Maitre Pierre*, inspired by marionette shows, with music by Manuel de Falla, scenery and costumes by Yves Brayer. To be presented at the gala inauguration of the Holland Festival on June 15, this work and *La Vie Brève* will be conducted, for the first time in Holland, by Henri Tomasi, the remarkable interpreter of Spanish music, and produced by Abraham Van der Vies, director of the Opera House.

RENEE JEANMAIRE, who is shortly to take part in a gala performance in the gardens of Versailles, is to appear in a musical show on Broadway.

THE New York City Ballet is expected in Paris towards the end of November. As well as works already known, the repertory will include several new to France: *Métamorphoses* by Paul Hindemith, *Scotch Symphony* by Mendelssohn, and three works with choreography by Jerome Robbins.

ON June 9, at the Grand Amphithéâtre of the Sorbonne, the Cercle Paul Valéry heard a lecture by Serge Lifar on the problems of choreographic creation. The choreographer intends to describe the various stages of a ballet's evolution, from the first idea to the final realisation, and, in order to give his words a meaning for all to understand, he will then improvise a ballet before his audience based on a theme and musical ideas supplied by them. This hardy experiment will no doubt attract a large audience.

SERGE LIFAR will also participate, together with Nina Vyroubova, Madeleine Lafon and Youly Algaroff, at the Soirée Paul Poiret, to be given at the Palais de Glace in memory of the great couturier, a contemporary of Serge Diaghilev.

ON June 2 a new ballet company, Les Romanceros de José Estrada, started a season at the Théâtre Marigny. The two stars are Lutys de Luz and José Estrada.

Dance and Dancers . . IN AMERICA

by Arthur Todd

MARTHA GRAHAM

OFFERING her first full Broadway season since her appearances at the 46th Street Theatre in the spring of 1950, Martha Graham and her dance company presented one world première and nine famous dance-theatre pieces in a gala seven-performance spring season at the Alvin Theatre.

The new work, *Voyage*, which was commissioned for Graham by the Katherine Cornell Foundation, had a score by William Schuman, decor by Isamu Noguchi and costumes by Edythe Gilfond. In it Martha Graham was the central figure, clad in an elegant evening dress and supported by three men in coloured dinner jackets and trousers.

During the course of the dance the men symbolically strip off their formal restraints by the removal of their dinner jackets and shirts and let down Miss Graham's hair arrangement. At the conclusion, they return to normal social dress and behaviour.

At its première this work was performed magnificently by Martha Graham, Robert Cohan, Stuart Hodes and Bertram Ross, yet it was by no means an unqualified success. Perhaps this was because the identities and characteristics of each of the men had not yet been clearly defined and thus their relationships to the central character was obscure. With further clarification, however, there is no doubt that this work will successfully capture the necessary elements that will put across more clearly this telling of an inner voyage of the spirit.

Though *Voyage* in its present state left something to be desired, Martha Graham's other works and her own and the company's dancing approached a degree of magnificence that was a revelation. Martha Graham has not danced nor looked so glorious as she has this season and, indeed, she appears to be at the apex of her powers. Certainly it is difficult to express in words her technical prodigy, her personal impact and communicative power and her form of movement, which is so revealing of the inner being.

Agnes de Mille, whose foreword appears in Martha Graham's new souvenir programme, puts it this way: "Graham's innovations constitute probably the greatest addition to dance vocabulary made this century . . . Dancers for untold generations will dance differently because of her labours. I could not have approached what I am without her. Robbins would not be the same, nor Tudor, nor even Balanchine, nor any ballet dancer practising today, and we come from alien schools. Technically speaking, hers is the single largest contribution in the history of Western dancing."

Other works in the Graham repertory were *Dark Meadow*, *Deaths and Entrances*, *Diversion of Angels*, *Herodiade*, *Errand into the Maze*, *Night Journey*, *Appalachian Spring*, *Letter to the World* and *Canticle for Innocent Comedians*, all of which have been previously reviewed and reported in England. Aside from Martha Graham's glowing personal presence in seven of these nine works, it should be added that Pearl Lang was also outstanding, as were Robert Cohan, Stuart Hodes and Bertram Ross.

DANCE ON BROADWAY

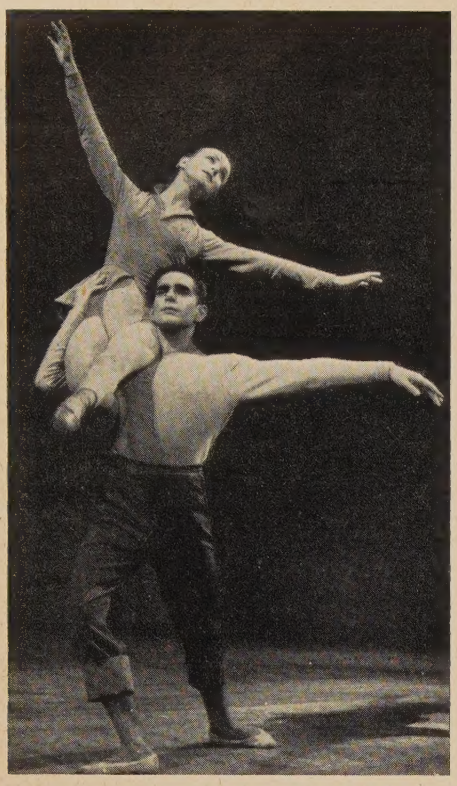
LATE in the season two of the year's biggest musical productions opened on Broadway. These were Cole Porter's *Can-Can*, with dances by Michael Kidd, and Rodgers' and Hammerstein's *Me and Juliet*, with dances and musical numbers staged by Robert Alton. Dance played an integral part in each production and thus these musicals are of more than passing interest.

Can-Can, with its 1893 Parisian night club background, was lovely to look at as far as the sets and costumes were concerned, but the plot was old-fashioned and Cole Porter's music was reminiscent and mediocre. However, Michael Kidd, as choreographer, was a tremendous asset to this production, whose chief animation is provided by his show-stopping dances. The first of these is *The Garden of Eden*, a satire on the legend of Eve, and it is replete with dancing inchworms, flamingos, kangaroos, penguins, sea horses, frogs, leopards and the inevitable snake. Gwen Verdon, former partner and assistant to Jack Cole, was the featured dancer and made a most provocative Eve. Again, she appeared to great advantage in an excitingly devised Apache dance and in a very authentic can-can dance. Elsewhere Michael Kidd's great theatrical craftsmanship was in evidence in the staging of all the musical numbers, in the way he used dance movement to integrate scenic changes and in his choice of movement styles that epitomised the period.

RODGERS' and Hammerstein's *Me and Juliet*, though long heralded, was definitely out of the lower drawer of these distinguished producers. Dealing with a story of back-stage life, this musical had a show-within-a-show formula, like *Kiss Me, Kate*, but neither the plot nor the

Right: Martha Graham in her ballet, Deaths and Entrances.
Photo: Cris Alexander

Below: The Garden of Eden *ballet from the new Cole Porter musical—* Can-Can. *Gwen Verden is seen centre. Michael Kidd was responsible for the choreography, which was one of the chief assets of the show.*



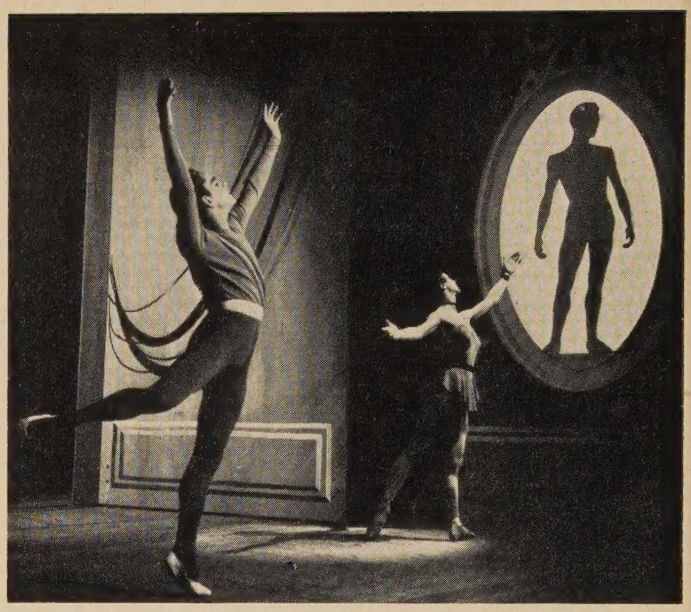
The two first creations by young choreographers for the Royal Danish Ballet.

Left: Inge Sand and Fredbjorn Bjornsson in the Pas de deux *from Erik Bruhn's* Concertette, *which uses Morton Gould music.* *(See page 3.)*

Right: Fredbjorn Bjornsson and Mona Vangsaa in Frank Schaufuss' Idolon, *which uses Tchaikovsky's* Serenade for Strings.

Both works are part of the Royal Danish Ballet's very commendable policy of discovering and building-up choreographic talent within the company.

Photos:
H. J. Mydtskov



U.S.A. continued

music were up to the standards of *South Pacific* or *The King and I*. The major share of the dancing occurred in the show-within-a-show and here choreographer Robert Alton failed miserably, for he provided only a series of dull and pointless routines. Since this entire production practically stands or falls on the merits of the secondary musical, it seems unfortunate that the producers did not use the talent of a Jerome Robbins or Agnes de Mille, either of whom could have provided a fresh core and viewpoint to the dances. As it stands now, this musical is almost a perfect example of what the old-fashioned Broadway productions were like before Rodgers and Hammerstein, with the considerable help of Agnes de Mille, produced the revolutionary *Oklahoma*!

DENMARK

THE Fourth Danish Ballet Festival which took place at the Royal Theatre, Copenhagen, from May 25 to 31, was probably the most successful, from the financial point of view, since these festivals were started. The dancing was also of a very high standard and the great improvement in the girls of the *corps de ballet* was most noticeable.

As the company and its repertoire will be the subject of a feature article in the August issue, we shall only deal here with the works which will not be brought to London when the company comes in August.

A new and very important feature of the festival was the inclusion of two first works by young choreographers —Erik Bruhn and Frank Schaufuss.

While heartily applauding the fact that every attempt is being made to develop choreographers, one cannot but wonder whether it was right to give them every facility the theatre had to offer and then present these works in the usual repertoire. New works by untried creators do not stand up well when placed beside great classics and the works of acknowledged masters. It would have been far better to try the works out at some kind of Ballet Workshop organisation, entailing little expense, then take the best work into the usual repertoire. Or better still, give these budding choreographers a chance to feel their feet in opera ballets.

For his *Idolon*, Frank Schaufuss used Tchaikovsky's Serenade for Strings. Music which, as far as ballet is concerned, will always be associated with Balanchine's great masterpiece—*Serenade*. Schaufuss' ballet therefore starts off at a disadvantage. On to this music he has imposed a complicated story about a widow mourning her lost love and her attempt to break free from the earth and follow him. This is further complicated by some elaborate scene-changes and costumes of many colours and lack of unity in design.

Schaufuss obviously has an idea of choreography and some of his movements and groups have a nice flow, but it was not easy to see this talent in such a welter of idea and design and one would like to see the work given in practice costume against a plain cyclorama. As the Widow, Pothos, Mona Vangsaa gave a striking performance which showed her to her best advantage. The brief appearance of Bruhn lifted the whole work on to a higher plane. Bruhn's own ballet, *Concertette*, has been dealt with on page 3 of this issue.

In a season where everything was so good it was a pity that the famous *Petrouchka* had lost so much. Only Borge Ralov in the title role gave the work any of its old magic. The crowd has lost its personality and the Nursemaids were far too young, except for the leader, and very feeble. This production badly needs attention.

Peter Williams

Ballet Dates

AMERICAN NATIONAL BALLET THEATRE
at Covent Garden

July
13 *Les Sylphides, Aleko, Fancy Free, Theme and Variations*
14 *Les Sylphides, Aleko, Fancy Free, Theme and Variations*
15 (M) *Sylphides, Aleko, Fancy Free*
15 (E) *Sylphides, Aleko, Fancy Free, Theme and Variations*
16 *Constantia, Fall River Legend, Black Swan, Graduation Ball*
17 *Constantia, Fall River Legend, Black Swan, Graduation Ball*
18 (M & E) *Constantia, Fall River Legend, Black Swan, Graduation Ball*
20 *Designs with Strings, Giselle, Rodeo*
21 *Designs with Strings, Giselle, Rodeo*
22 (M) *Constantia, Rodeo, Nutcracker pas de deux, Interplay*
22 (E) *Constantia, Rodeo, Nutcracker pas de deux, Interplay*
23 *Theme and Variations, Le Combat, Three Virgins and the Devil, Gala Performance*
24 *Theme and Variations, Le Combat, Three Virgins and the Devil, Gala Performance*
25 (M & E) *Theme and Variations, Le Combat, Three Virgins and the Devil, Gala Performance*
27 *Tyl Eulenspiegel, Swan Lake (Act 2), Billy the Kid, Gala Performance*
28 *Tyl Eulenspiegel, Swan Lake (Act 2), Billy the Kid, Gala Performance*
29 (M & E) *Tyl Eulenspiegel, Swan Lake (Act 2), Billy the Kid, Gala Performance*
30 *Tyl Eulenspiegel, Caprichos, Giselle*
31 *Tyl Eulenspiegel, Caprichos, Giselle*

August
1 (M) *Sylphides, La Fille Mal Gardée, Rodeo*
1 (E) *Sylphides, Fille Mal Gardée, Black Swan, Rodeo*
3 *Swan Lake (Act 2), The Harvest According, Don Quixote, Interplay*
4 *Swan Lake (Act 2), The Harvest According, Don Quixote, Interplay*
5 (M & E) *Swan Lake (Act 2), The Harvest According, Don Quixote, Interplay*
6 *Designs with Strings, Fille Mal Gardée, Caprichos, Theme and Variations*
7 *Designs with Strings, Fille Mal Gardée, Caprichos, Theme and Variations*
8 (M) *Sylphides, Fille Mal Gardée, Fancy Free*
8 (E) *Sylphides, Le Combat, Fancy Free, Aleko*

BALLET RAMBERT

June
29 to July 4 Theatre Royal, Windsor
July
6 Prince of Wales, Cardiff
13 Guildhall, St. Ives
27 Marlowe Theatre, Canterbury

FESTIVAL BALLET

June
29 to July 4 Pavilion, Bournemouth
7 Llangollen International Musical Eisteddfod
9 **Royal Festival Hall, London (until Sept. 12)**
9-20 *Les Sylphides, Alice in Wonderland* (premiere), *Symphony for Fun*
20-25 *Swan Lake* (Act 1), *Vilia* (premiere), *Prince Igor*
27-28 *Concerto* (premiere), *Giselle, Beau Danube*
27 to Aug. 1 *Petrouchka, Scheherazade, Beau Danube*

August
3-8 *Alice in Wonderland, Vilia*
10-15 *The Nutcracker, Spectre de la Rose, Bolero, Prince Igor*
Matinees on Thursdays and Saturdays

INTERNATIONAL BALLET

June
29 Royal Court, Liverpool
July
6 Gaiety, Dublin (two weeks)
20 Grand Opera House, Belfast
27 Alhambra, Bradford

ROYAL DANISH BALLET
at Covent Garden, August 10 to 22

Repertoire includes: *La Sylphide, Napoli* (3 Acts), *Conservatoire, Folkesagn, Coppelia, Caprices du Cupidon, Qarrtsiluni, Graduation Ball, Romeo and Juliet.*

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EDINBURGH FESTIVAL
at the Empire Theatre

August
24-26 Ballet Theatre in *Constantia, Thief Who Loved a Ghost, Black Swan, Rodeo*
27-29 Ballet Theatre in *Billy the Kid, Schumann Concerto, Graduation Ball*
31 to Sept. 5 Pilar Lopez and her Ballet Espagnola
Programme changes on Sept. 3.
Sept.
7-9 Sadler's Wells Theatre Ballet in *Pastorale, Rake's Progress, Assembly Ball*
10-12 *Fete Etrange, Harlequin in April,* new ballet by Walter Gore

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

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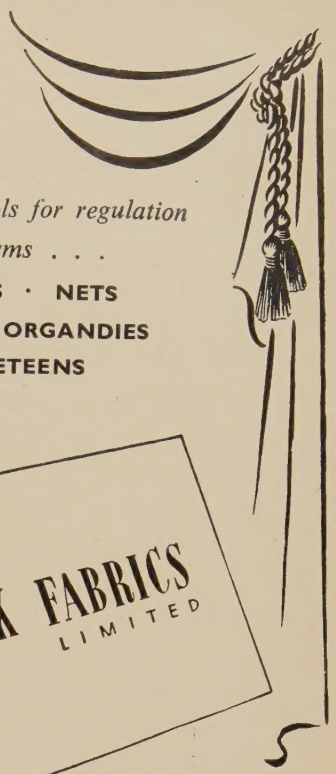

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